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## SATURN RISING

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# SATURN RISING

BY  
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# PROLOGUE

**T**hrough my experience with the medical profession, I have seen my fair share of death. From the cadavers employed for the purposes of learning and anatomical education, to seeing first-hand the diseases for which there exist no cures and few treatments, the persona of Death has become a close and constant companion.

For many of us, death is a terrifying prospect to be avoided, ignored or rationalised through the apocalyptic insanity of eschatological religion. There are, of course, the scientifically-minded among us who apply psychology, philosophy and personal experience to the understanding of the death phenomenon, but they are of necessity both devoid of belief in what many would call a soul, and quite often of a frighteningly unimaginative disposition. As we humans are the only animal – so far as we know – to become cognisant of its own mortality during the early stages of life, it is little wonder that, in light of our own sociological evolution, the dignified acceptance of death as the inevitable end to all life is now heralded as the most enlightened mindset available to the free-thinking individual. I, however, disagree.

The pursuit of death as an end in itself, and not for the glorification of one's physical existence, has become an obsession of mine. I find myself deeply frustrated by the notion of one's courting, inviting or flirting with danger simply to be reminded of the terror to be found therein and thus, subsequently, being frightened back to the world of the living when *living itself* becomes too stale, flat and unprofitable to offer its own fascinations. Like the moderate religionists who are absolved on Sunday so as to be free to sin with a clear conscience throughout the working week, these adrenaline-addicted malcontents expect an ersatz experience to provide a measure of relief from the boredom and drudgery of their corporeal

existence. What these types don't realise and could never understand, is that very much like hard drugs, guns and honey badgers, when not shown the proper respect, Death will kill you. DEAD.

This book is not an instruction manual for alleviating the pangs of discontent you may feel toward your own existence. Neither is it a suicide handbook for those seeking their *final exit*. Rather, this work is intended to provide the serious practitioner with a means for conducting, employing and learning from the Saturnian current of death, time and the inevitable end of all things. It is a dirge for life, and a heralding of death as the great equaliser and absolute constant in the universe, for so long as there exists any one thing, so too will exist its extinction as a matter of time. Ironically, it would seem that *for ever and ever* just isn't long enough. Amen.

The path you walk is your own, and your own responsibility, for better or worse, in sickness and in health, until death do us part. This book will not save you from your fate, however it may allow you a means by which this fate may be better understood and harnessed for your own ends. You have one life to live, precisely one chance to *do what thou wilt* with this existence, and only one opportunity to die the way *you* want to die. Your whole life has been spent in preparation for the arrival of your death, so you ought to make it count, be the person you want to be when the time is nigh, choose your weapon wisely, reject the concept of decaying into infirmity, senility, incontinence, dementia and dependence – unless, of course, that is how you have chosen to leave this world – and enjoy the ride. Without any specific power greater than a *pale horse* to which we might bend in acquiescence, the content of this grimoire is thus secular, and may be applied to any philosophy, religion or spiritual path, adapted as necessary and experimented with beyond what is written in these few pages. It is my sincere hope that it aids you in finding what you seek, be it in life or death.



Have fun, and try not to die.

Jimmy T. Kirkbride  
December 15<sup>th</sup>, 2013



# INTRODUCTION



Since the time of the European Middle-Ages, and for many centuries longer still in the Middle-East, Saturn has been observed as being the slowest, and therefore, presumably, the heaviest of the moving stars.

It reminds us of things material, dense, coarse and antithetical to the ascended fire of classical spirituality. It reminds us of the body, and in particular, the body as a *mortal thing*. This, in turn, speaks to us and says: *mortality implies death, and all that dies, decays*. The very sigil of Saturn communicates the symbolism of both death and dying in blatant terms, far more overt than that of Mars – the planet of violence – or that of Pluto, the planet of unconsummated destruction. An equal-armed cross heads the sigil, representing the four elements coalesced and coagulated into the physical world and the material plane of Malkuth. To some, and in some renditions of this pictogram, the lower arm of the cross may be significantly extended, appearing like unto a crucifix, reminiscent of the nature of resurrection and rebirth inherent in death-as-change. This aspect of rebirth predates the Christian mythos by many thousands of years, however, and the dying-god ideal is not the property of the Abrahamic religions alone. Unfortunately, the pagan and pre-Christian concept of rebirth and reconstitution – a form of cosmic recycling, as it were – is frequently overlooked by those who employ magic for dark or violent purposes, forgetting that death does not signify an end in absolute terms.

Beneath this cross, descending from the Southern point and, therefore, the direction of spiritual fire and the *will*, lies a sickle; the instrument of the reaper, of Cain the First Murderer and Tiller of the earth, and reminiscent of the common representation of Death personified as a

cloaked skeleton holding a scythe. The *will* to death is a central part of the work presented here, and it all begins with the sigil of Saturn. This sigil, cast in lead, is a poison to the mortal body which, via the alchemical formula of *Solve et Coagula*, frees the soul from its corporeal prison. It burns away the dross and refines the spirit in a crucible made of bone and filled with your own blood; here, *you* are the sacrifice and the sacrificer combined. There is, however, a great deal of difference between genuine sacrifice and simple refuse. In a society which has become addicted to rapid change and short attention-spans, it is little wonder that death-hasteners are adopted so readily, and their use justified in terms of life's being *too short*. From tobacco and alcohol to fast-food and a sedentary lifestyle, it's clear that *dying feels good*, but without a higher purpose to which the sacrifice of our existence can be made, it's just waste, and a fault against the dead. This *higher purpose* will be different for everyone, just as their experience of Saturn and all it has to offer will differ according to experience and application. For some, it may be the pursuit of knowledge or material benefit, while for others it may be a kind of spiritual elevation known only to themselves. Ultimately, once you have identified what it is you most desire – such that you would die for its attainment – the work toward its acquisition may begin. It should be noted, however, that this point elucidates an interesting concept which, like the will to death, remains a staple of this system. This concept is, simply, that if one *would* shuffle off the mortal coil to have what one desires, *could* one come upon these things simply by shedding their vessel of flesh? This is the paradox of death-worship and the great mystery of the Saturnian path; how to make the ultimate sacrifice and yet still be around to enjoy the rewards.

The pursuit of death in this context should not be seen as escape from a weary life, as it remains a universal constant and an inevitability each of us will someday have to face. Whether now or later, by accident or by your own hand, you *will* die, and so the matter of when, where and how remains moot. With this in mind, it becomes clear that suicide is not a



reasonable application of this current, but rather the rejection of life in all its forms which is, ultimately, the prerogative of the individual. That said, one cannot experience death if one is already dead. It is not that we Saturnian cultists seek to end our existence, but to linger in close enough proximity to that force which changes us from a living, breathing entity into a lump of cold, inert clay so as to be able to receive its gnosis. The force which science has by no means fully explained.

By giving in to the sweet gravity of descent, and by letting go of the fetters and concerns of the baser humanity, we build the momentum necessary to traverse the gulf of Daath and reach Binah, the sephira of understanding and the sphere ruled by none other than the planetary subject of our present discourse. This path is one which will show you very quickly how unimportant and trivial human concerns really are, and one which will provide you with a new and richer meaning behind everything that you do, and everything that you believe.

For those of us who have seen beyond the veil and have experienced the astral first-hand, there is no great mystery behind the act of dying. Like ultraviolet and infrared light, the astral cannot be perceived by our sensory organs and yet it exists so very close to our capacity to experience it, in the flesh and in the here-and-now. Death, as much as life, is all about the journey of discovery rather than the destination of understanding, and the first step is straight off the cliff as illustrated in Atu 0, or *The Fool* of the tarot. Only once this leap of faith has been taken can the journey really begin, free of safety equipment or concern for one's own welfare. It is by no means a safe path to travel, and many more will become victim to their own efforts than will reap the rewards of perseverance, but for those who don't want to live forever, it may be the only way to immortality.

Close your eyes, say a prayer, and let the winds of change take you where they may.



# A NOTE ON SIGILS

**T**hroughout the grimoire tradition, we find volume upon volume of both modern and classical magical systems utterly jam-packed full of diagrams, illustrations, geometric figures and sigils of every kind. While this is by no means a bad thing, there is a very good reason why these pictographs have been included, yet it remains one which is either poorly understood, or simply left unacknowledged by the vast majority of contemporary occultists. First and foremost, the grimoires we now take for granted as being just another book on magic and esoteric lore – just another book on the shelf, as it were – originally began life as documentation of only that which proved most useful to magical operations. While great emphasis is placed upon these books of magic as we have come to know them in *this* century, there existed few sources of information regarding magic which could be accessed in written form – either printed or copied by hand – until the revival of grimoire magic in the early-19<sup>th</sup> century CE.

The grimoires themselves are notebooks of a sort, which the magus would keep as a repository of information concerning the operations and magical principles with which they were experimenting. There was little mystique about the genre from those on the inside, and those who knew themselves to be serious and dedicated students of the magical artes. In stark contrast, during the Middle Ages and the dominance of Catholic rule throughout most of Europe, the various manuscripts being produced by enterprising magicians eventually came to be dressed in the borrowed clothes of contemporary religion. This helps in part to explain the sheer volume of hyper-pious verbal diarrhoea, and also why most classical texts appear unfinished, incomplete or simply non-sensical to our modern minds. During this, and other-such times throughout history, there simply did not exist the luxury of discussing diabolism from any



perspective other than that of the vehement opposition of the religious right. Thus, it was often the chapters which proved most controversial that were simply left out, or edited in such a way that only the author – and perhaps a few select others *in the know* – would have been able to decipher their true meaning.

The main focus here is one of *personalisation* between any two volumes of magical thinking. This says nothing of the many different schools of magical practise, nor the uncounted religious philosophies which incorporate magic in some form, such as those of African and pagan European descent. The number of individual magical systems, then, was directly proportional to the number of individual, practising magicians. For those interested in studying the occult and esoteric artes, even the fundamentals we take for granted – from the Lesser Banishing Ritual of the Pentagram to elementary circle casting – all required personal discovery by oneself, or more commonly, via initiation into one of the secret schools.

Needless to say, neither of these solutions were easy to implement, and only more difficult to maintain once learning began in earnest. What this tells us about the classical pioneers in the world of occult science, however, is that their work was founded upon diligence, perseverance and determination. Grimoires became to them nothing more than notebooks filled with pertinent information one required to have on-hand and easily accessible, but not necessarily committed to memory. In this manner, such books of magic are simply textbooks of the arcane, with the naughty bits removed so as not to offend the Christian institution of the day – much like the teaching of evolution in public schools. If we examine where this has led us, we can quite plainly see that a problem has arisen for which very few seem interested in finding a solution. Simply put, we are becoming too reliant upon the information which is now available to us, and the value of the journey – which was once an arduous struggle – has been



lost completely. The very notion of a so-called *armchair magician* would otherwise be an oxymoron, yet the fact that armchair-occultism really does exist, very eloquently illustrates the current state of affairs. For those unfamiliar, an armchair magician is typically an individual who collects magical texts, digests the information contained within and proceeds to discuss the finer points of theory with others, rather than apply what they have read and live the experience they insist upon arguing over. It is not that being esoterically widely-read is a bad thing, but nothing of value can be appreciated without practical experience.

This brings me to the point I would like to raise concerning sigils. While I do not expect each magician to reinvent the wheel when studying their arte, one can only imagine the experiential losses incurred when one relies solely upon the discoveries of others. That is, by utilising the sigils which have been passed down by those who came before us, we have both the opportunity to accomplish more than they were able, yet also the inability to retrace their steps and learn what they learned, from first-hand experience. For example, when one thinks of the *Goetia*, the notion of seventy-two sigils comes to mind, along with a lack of sigils for the cardinal kings, with the exception being Paimon. It is unproductive to think of our practise in terms of sigils alone, when it is in fact the principles *behind* the sigils which will sustain our efforts. It really is sad to see modern grimoires taking their place in history with only a few short chapters of explanatory notes, and the vast majority of the remaining text being comprised of an aetheric bestiary.

Magical texts these days are merely storehouses and petting zoos for demons and elementals of every kind. The first question one asks of a new release is *how many sigils does it come with*; testament to the fact that we are no longer as preoccupied with learning as we should be. In an effort to redress this imbalance, I have made a decision regarding this volume which will prove incredibly disappointing for a great many



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readers, and this only serves to further illustrate my concerns. In short, I have reconsidered the inclusion of sigils within these pages, and have subsequently removed all, save the most innocuous. It is my genuine belief that, for those who are proficient in the employment of sigils, any which I could offer here would serve as mere distractions rather than conveniences. Conversely, for those who rely heavily on sigils, a world of discovery awaits to which they have not previously had access. It all begins with learning how to create glyphs of one's own design, in concert with the skill of being able to evoke spirits by virtue of their names alone. The spaces where the sigils *would* have been are now filled with valuable and detailed explanations of why certain things are done, how to do new things, and how important skills may be further developed. I believe this to be a unique and refreshing change for the better.



# PART I: THEORY

# ON THE NATURE OF DEATH

**W**hat is death? In common parlance, it is the state in which all intracellular metabolic functions cease, the heart and brain become starved of oxygen, and the body becomes unresponsive to any and all stimuli. Clinically, a set of explicit conditions must exist for the state of death to be pronounced, but this criteria does not account for what happens *to*, let alone *about* the body once it is fulfilled.

The existence of a soul by any other name has been, and most probably will be debated for millennia. Whether one believes in such a thing, or regards the deceased as having found nothing but oblivion after their passing, all we know for certain is that the person who was once a distinct human being, no longer exists. A theory was posited some time ago which detailed the loss of precisely twenty-one grammes of mass at the point of expiration, regarded at the time to be the weight of the soul; the loss attributed to its disconnection from the host body. Despite the poor methodology and single, irreproducible result leading to the aforementioned conclusion, I would contend that in principle, the concept may actually hold some weight – no pun intended.

The laws of Conservation of Energy and Matter state that, in a closed system, neither matter nor energy may be created or destroyed, but merely converted indefinitely between one form and another. Thus, as our universe is a closed system, it must be true that the electrochemical energy present at the time of death cannot be lost or otherwise destroyed, but converted into some other form of energy, either known or unknown to contemporary science. There is no reason to believe that this energetic emanation is not the soul, by any other name. With this in mind, it is actually quite a simple matter to explain why the soul would carry no



mass; energy, at any magnitude, remains entirely massless. That is not to say that the soul is *conscious* after death, and that is another argument which, conveniently, is of little consequence to the present discussion and may for all intents and purposes be determined privately by the reader.

It is my personal belief, however, that any such soul would *not* be conscious after termination of all life functions. It is a romantic thing to conceive of an afterlife populated by our deceased loved-ones, wherein peace and good-will reign for eternity, but even at the most basic level, it can be seen that this is not at all the case in nature. For one, all that had a beginning will have an end, and so the concept of *eternity* finds itself short on time. Moreover, one does not find good-will in the natural world, just as one does not find ill-will; nature is free of value judgements and beyond the application of labels. Finally, the people who we believe ourselves to be are the result of both genetics and the environment into which we are left to develop. Our personality traits come from past experiences and trauma, and our memories are formed by neural engrammation at the biological and neurochemical levels. When the brain ceases to function, this information is lost, and the person we knew along with it. Without the biological organ we call a brain, we wouldn't be able to recall anything of our former lives, let alone resemble in any significant capacity the people our lives have led us to be. It is preposterous to imagine that the memories, experiences and personality traits of any given individual may be preserved wholly, and intact, within the soul once it leaves the body. Thus, I propose that, should the soul actually exist, it is devoid of all memory and returns to its cosmic source in an energetic form, ultimately losing its individuality very much like a drop of rain falling upon the expanse of an ocean.

This may lead some to wonder as to the purpose of reincarnation if the soul does not retain any useful information once it returns to the cosmic source. The key to this dilemma lies in the works of alchemy and the



identification of change as being the great universal constant. Through its experience of life, the soul may be modified in some way, elevating its vibration and bringing it closer to the *Yod* of the Tetragrammaton. Crowley once wrote that such transmutations are necessary for the single, indivisible unit otherwise known as god to experience itself subjectively throughout all of creation. It is not my intention to debate these points further, but simply to present a cogent and plausible explanation for the existence of the soul.

The question as to the nature of death still remains, however. In many ways, this question alone is more difficult to answer than those discussed above. Modern science, for example, is quite capable of telling us when someone is dead and ready to be buried, cremated or shot out of a cannon, depending on their personal preference and the record of their Will. It is not quite so good at telling us *what* death actually is, or anything about how it works aside from the obvious biological considerations. What is experienced at the time of crossing over? What lies on the other side? This is where religion, magic and mysticism take control.

Having experienced the astral realm first-hand, although I cannot explain it with any degree of scientifically-acceptable rigour, I have come to the realisation that what most people think to be the afterlife is simply the etheric impression of the everyday world. According to the Qabalistic Tree Of Life, the sephirothic emanations from Kether to Malkuth really end at Yesod, the sphere of the Moon and the world of dreams and the astral plane. The tenth and final sephira, Malkuth – that of the physical plane and the four elements – is really just the coalescing, congealing and coagulating of subtler energies emanating down from Yesod, above. Malkuth has no emanations of its own, and is instead the *product* of the preceding sephiroth, with Yesod issuing the astral blueprints for all that we consider real and observable in the universe. The concept of emanation can be easily explained through analogy. Assuming one were to construct



something from raw materials – such as a luthier constructing a musical instrument from timber – there first must exist a focused, but as-yet unformed desire to create, then the idea of creating, itself, slowly takes shape, followed by the final creative act. It is a stepwise evolution mirrored in the cosmos. As the old Hermetic axiom goes: *as above, so below, and as below, so above.*

The process may be associated with the four elements of: water, representative of subconscious inspiration; fire, representative of the conscious will bursting to life with an idea; air, representative of the intellect used to realise the idea, and earth, the physical manifestation. In all cases, psychic energy in the form of a thought or flash of inspiration precedes creation. It is impossible to create a thing without first having thought of how it should be done, and this is – as noted above – both a cosmic truth as well as a human one. If we were to remove the earth element from Malkuth, we would be left with an astral blueprint – perfect in every way – yet left unmanifest on the physical plane. If the physical body is the coagulation of subtler energies and representative of earth, its removal – through corporeal death – necessitates the immediate ascent of whatever may remain straight into the astral realm. Thus, for those of us who have experienced currents of astral wind during ritual, or have ascended to Yesod and *visually seen* the etheric double of the physical world all around us in waking consciousness, it is also true that we have experienced the fundamental nature of at-least *one small part* of the afterlife.

It should be noted that, for the longest time, I drew inspiration from the words of Ragnar Redbeard and Anton LaVey, in that *there is no heaven of glory bright, and no hell where sinners roast*. I still very much believe in the idea of there not existing a heaven or hell as I find the infantilism of such dichotomies immensely frustrating, yet I have proven to myself – in spite of myself – that there is an afterlife, through purely empirical and



experiential means. If Yesod is the place, then Saturn is the gatekeeper standing between our meaty existence and the finer things the universe has to offer. Soon, the significance of religion, philosophy, and divisions of any kind fall away, as do all cares regarding one's attachment to material existence. In Crowley's *Book of the Law*, he writes: *every number is infinite; there is no difference*, and this can only be understood when experienced first-hand as we walk the path from Malkuth toward cosmic unity, or what others may not-incorrectly term the Mind of God.

This is not to be interpreted as a surrendering of materiality in pursuit of questionable-at-best spiritualism, as seems to be an element common to ascetism of every kind. It is impossible to surrender that which one does not have, so, begrudgingly giving up the mansion, the Italian sports car and the collection of fine art you will never be in a position to own, is just plain masturbation. Certainly, there remains little to be gained through denial of the flesh, for we are physical creatures designed to exist in a physical world. To this end, the distinction between conscious surrender of a thing and the natural process of outgrowing its usefulness should be made, and very-well appreciated. The key here, is to reach a state of spiritual awakening in which the material world presents itself as mere entertainment for the mature mind, rather than the sole end to which that mind is put. It is the intent – as is the case with all magical acts – which determines the path, and not the vulgar actions employed for its expression, just as the purpose of money is to serve as a means by which experiences may be sought, and not simply for the acquisition of yet *more money*. Of course, all of these experiences will, to some degree, involve material things. In practical terms, one need not forego a comfortable existence founded upon a healthy income and an appreciation of expensive objects, but it is most desirable, and – by walking the Saturnian path – inevitable that the mansion will be found to be too lonely for oneself, the sports car too uncomfortable to enjoy and the fine art, boring to look at. The solution? Give away everything you own, but not the capacity to



own more things. Financial security is important to our survival, but it is only a means to an end, and should not be mistaken for the end in itself. Why are we so attached to inanimate objects, when it is the *experience* that matters most? Have some fun, take a photograph, then give your Steinway D to someone you like for their kid to learn on. It's more fun that way.

Fundamentally, the weight of Saturn binds all objects to the material plane, and it doesn't care how much you paid for something, whether it was made in Germany, engineered to the micrometer, fuelled by high-octane racing gas or your own flesh and blood. So long as you remain a slave to your possessions, you will share their fate when the effect of the cosmic taskmaster is felt in your life. As Tyler Durden says in chapter eight of Chuck Palahniuk's *Fight Club*: *it's only after you've lost everything, that you're free to do anything*. Eventually, it will be seen that this concept applies as much to one's own life as it does to one's possessions; when attachment to existence, itself, is superseded by the will to let go – the will to death.

It is interesting to note that, in terms of coalescence, the spiritual elements do not follow the usual order of fire-water-air-earth as prescribed by the Tetragrammaton. This is not so significant as it may seem, however, as the alchemy between fire and water creates air as the product, and thus the former two elements may be interchanged without disrupting the process of coagulation. Naturally, it depends upon individual perspective; while fire-water may be seen as the casting of the will into the waters of creation, water-fire may be seen as chaos becoming ordered into a single wilful act. These may be visualised as the two halves of an hourglass with the magic circle – or fulcrum of the universe – located at its centre. Similarly, the *aerial* spirits are also known as *sub-Lunar* spirits, or those located between earth and the heavens, of which our moon is the closest body. With this ~~model~~ in mind, it can be seen that these so-called aerial spirits, also known



as daemons, reside no higher than the sphere of Yesod and therefore have direct influence over that of Malkuth. This is why it is said that daemons are of a lower vibration, and closer to the Earth than other spirits such as angels and planetary choirs. This may also be the reason why daemons seem to be so very good at communicating with magicians and at getting things done on a mundane level. To a similar degree, so-called angelic entities can be seen to be more effective at spiritual evolution, physical and psychological development and a leaving-behind of the physical world. It is for this reason that they seem closer to death; they are not, and have never been a part of the physical plane, and are thus entirely unlike anything our mortal forms are conditioned to identify. There is a place in all magical systems for work with both types of spirit – and everything in between – but if you wish to associate yourself with the intelligences of death, invoke Saturn, ascend to Yesod and seek out a friendly angel with whom you can have a chat. Just, don't be surprised if they have absolutely *no idea* what you're talking about.

Still, we have not answered the question of *what is death*. Within the current of Saturnian death-cultism, it is what lies *beyond* the fear of impending doom. It is that part of us which reacts calmly to the chaos of a world without anyone at the helm. It's the quiet indifference to the ultimate change of clothes and an expression of *so what*, when it still meant something. It is the *even more* added to the *too much*; the loaded gun, the 6.3 litre V8 muscle car you had factory-supercharged because you didn't think it would be fast enough; real risk, no fear, and the self-destructive spirit made manifest in all your sex, drugs and rock 'n roll. Death is in the face staring back at you from the mirror, and in every moment of every day of your life. Accept the danger, embrace your fate, unfurl your sail on the winds of change and pay no heed to the rocks ahead, for without risk of loss, nothing of value may be won. Without the possibility of failure, the taste of success will be hollow, and its pursuit ultimately pointless.



Death is infinite change, infinite combinations and infinite permutations. It is both the fact that we are each unique in all of the billions upon billions of stars in the universe, and that our existence is not only short, but also insignificant in the grand scheme of the cosmos. It is the transition between two things and not necessarily the difference between them, and as all transitions imply a degree of suffering, we must learn to submit to pain and feed our separation anxiety with the discomfort of change. Death is not a static spectre which looms somewhere on the horizon of what we consider to be our mortal lifespan, but a close companion which follows us through every waking moment of life. Those who have submitted themselves to the irrefutable fact that it is only by death that we may be able to evolve, will ultimately find ways to manifest that which they desire to experience in their lifetime. On the other hand, those who fear and negate death wherever possible will only find themselves in situations they cannot understand and do not want to endure. It is important to remember that there are greater forces at work here than petty human desires, and as the currents of the world shift and warp around you, it will become clear that the only way to harness them for yourself is through the letting go of control. Death has many paradoxes, and this is one of them.

The lack of a fear of death is often championed in our society, and the slogan of *no fear* seems to have become all-pervasive. What does this actually mean, aside from the simple refusal to experience this one, particular emotion? A true lack of fear does not come from courage, but from certainty and acceptance of what may happen if you are successful, and what may happen if you are not. If one does not fear death in either its literal or metaphorical incarnations, one will find the concept of *no fear* as being both redundant and inapplicable. Like all opposites, this saying is only as powerful as the concept which it opposes, and thus it should be clear that those who employ such a saying are, indeed, very afraid. In fact, the more afraid they are, the more significant their expression

of having no fear becomes. While this makes little sense to myself, it has always been such that opposites define each other, with the magnitude of opposition being of particular significance. This includes concepts as vague as self-vs-other, defining the individual only in terms of the degree to which others are *not* like them.

In any case, the fact remains that if you *are* afraid, then you are not well-suited to the trials and tribulations inherent to this, and similar paths. This is by no means a criticism of one's degree of spiritual development whatsoever, but rather the acknowledging of diverse life experience, and the results of the individual choices one has made over the course of fulfilling their destiny. Each path is uniquely unique, and it has never been my intention to prescribe for others the nature of their esoteric journey; only to present a consolidated account of my own adventures for the reader to do with as they please – including caveats such as those given above, with the individual's physical and psychological welfare in mind.



# THE SEVEN-YEAR CYCLE

**M**ost of us have heard of the seven-year cycle, sometimes known as the seven-year itch, and by other epithets. Few realise from where this concept takes its numerical significator, and precisely how it impacts upon their lives, yet many will observe an empirical event of unusual characteristics every seven-and-a-bit years. For those not familiar with the seven-year cycle, the concept is simply that – every seven years – there will be, in each of our lives, a period of several months during which we will undergo rapid personal growth. This period of growth will determine who we are, and what we will do, for the next seven years and includes such varied topics as vocation, sense of style, personal habits, belief systems and any number of human factors one would care to name. This is all due to the nature of the orbital period of Saturn.

Every 29.7 years, Saturn completes one full orbit around our sun. That is, when you are precisely 10,848 days old, Saturn will have returned to the same place in its orbit as on the day you were born. At the age of seven, Saturn will be ninety degrees through its rotation about your star sign and seeming to decelerate as it moves further away. This is the period of primary education, and the square that is formed from the ninety-degree angle exerts maximal leverage against the course of your existence. To visualise this, it may help to imagine a swinging door mounted to a simple hinge which is free to move. In order to open the door, one would apply force as far away from the hinge as possible to maximise leverage, and also keep the force applied in a plane perpendicular to the plane of the door. That is, one follows the door around as it opens, rather than keep pushing straight ahead, which would ultimately result in an overall loss of effective power before the door reaches ninety degrees. This is a basic principle of physics which may be found in any text book under



the section concerned with torque and leverage. By consciously utilising the influence of Saturn during this time, and by taking advantage of these physical principles, one would be able to move heaven and Earth according to their will, and with very little personal effort compared to working in opposition to these forces.

At the age of fourteen, the orbital position will be precisely one-hundred-eighty degrees out of alignment with your sign. This is usually a tumultuous time for everyone, but aside from the organic difficulties of adolescence, there also exist metaphysical difficulties not often taken into account. Given that Saturn is the heaviest and by far the most melancholy of the classical planets, having maximal opposition to its influence would not bode well for most, and this is often the time when psychological trauma first begins to manifest. Although I have received some medical training, I am by no means a psychologist. With this in mind, I would like to suggest that the reader explore the works of Liz Greene, who is both a doctor of psychology and the author of a number of books combining both astrology and the subject of her doctorate into a single genre, commonly known as astrological psychology. In particular, and as it pertains to the present discussion, Greene's work entitled *Saturn: A New Look at an Old Devil* is perhaps of greatest value. It should be noted here, however, that Capricorns tend to find this period of greatest difficulty with respect to the rest of the zodiac. This may very well be due to the fact that as a sign, Capricorn is ruled exclusively by Saturn, and, being *the most earthy* sign due to its cardinality, is similarly the most heavily influenced. This will be explored in further detail over the following chapters.

At the age of twenty-one, the orbital period will be two-hundred-seventy degrees out of phase, which is the same as saying that it is ninety degrees out of phase the other way, and appears to be accelerating from the perspective of where the orbit first began. Again, it forms a square with the zodiacal sign, and great things can be done. During this period, however,



the pull of Saturn is returning to the place it originally began, and thus the energetic effect is found to be greatest on the individual rather than the world into which they project their will. It is a time of maturation and personal development, of decision-making and both the reaping of rewards and the planting of new seeds. While significant for any number of reasons, and likely full of change, this period is not nearly as traumatic as the one before under normal circumstances.

At the age of twenty-eight, the cycle is complete and Saturn returns to its place of origin relative to the sign under which one was born. Given the proximity of the planet to its original position, this is a time of great discovery, personal revelation and spiritual growth. It is at this time that major decisions are made, now that the individual has experienced the full range of influence within their own chart. Such decisions may include marriage, emigration, establishment of a career or the beginning of an entirely new life path. For some, there will have been little change from quarter to quarter, and it may be commonly observed that the airy signs of the zodiac rarely ever notice anything to be amiss, let alone suffer any serious misfortune on account of the moods of Saturn. It is not until they reach this period of their lives that a sudden desire to express themselves becomes apparent, often resulting in decisions of such gravitas as are most contrary to their flighty natures. On the other hand, earthy signs such as Capricorn rarely ever emerge whole, and unscarred.

As I, myself, am not yet thirty at the time of this writing, I cannot say what the future will hold in terms of the influence of Saturn's orbit. However, the fundamental method of nature is that of the cycle, and so I would reckon with some confidence that ages twenty-eight through fifty-six would be a repetition of the preceding cycle, save for it being at a higher frequency on account of one's past experiences. There does exist, however, one mathematical anomaly which must now be addressed, and which, I am certain, a great many readers will have noticed by this point.



That is, if the orbital period in question is approximately 29.7 years, and the seven-year cycle is so-named due to the regularity of its motion, then precisely where do the other 1.7 years fit in? The answer, in my humble opinion, is simply that the additional time is divided between the points occupying zero degrees and one-hundred-eighty degrees of rotational phase. That is, there are about twenty months of stagnation added to the cycle and centred around one's fourteenth and twenty-eighth, then forty-second and fifty-sixth birthdays – and so on – during which a greater deal of growth and development may be experienced, relative to the times of zodiacal squaring formed at ninety-degrees of orbital phasing.

The reason I have opted to divide the remaining time between two opposite poles rather than equally about the four points is, again, a matter of physics. Linear force as applied to a piece of string, or by a pet walking in front of you on a leash may vary, from left to right, with little consequence. That is, you remain pulled forward, if only a little off course. When pulled directly to the left or right, it takes only a fraction of a degree of difference to determine whether you are pulled at a true right-angle, or also slightly forwards or backwards. The difference between linear and lateral deviation should be clear to the mechanically-minded reader, and is another example of how the same magnitude of force may be maximised or neutralised depending upon how the leverage is applied. At zero degrees of phase, for example, you're going nowhere really, really fast. Thus, I believe the extra 1.7 years to be divided – most probably equally – between zero degrees and one-hundred-eighty degrees of phase due to the relative insensitivity to prolongation of these periods of influence. Conversely, ninety degrees either left or right appear to be passed over relatively quickly during any given orbit, and seem to impart greater influence at smaller degrees of change.

A similar situation exists here, on Earth. During the Summer and Winter Solstices, the day of the year will be the longest and shortest, respectively,



combined with the shortest and longest night, respectively. Either way, a week either side won't make much of a difference – it's still going to be light in Summer and dark in Winter relative to the rest of the year, and it may take several weeks before any appreciable change to the length of any given day is subjectively observed. On the other hand, the Spring and Autumn Equinoxes – which highlight the two days of the year when the day and the night are of equal length – clearly demarcate the periods during which the days begin to get longer, or shorter, relative to the particular season. Given the equilibration of day and night, there exists no great bias between the two. Thus, discrepancies in either, or both, are more easily observed, and the relative lack or over-abundance of daylight can usually be noticed within only a few days of the actual equinox event. Suddenly requiring the use of headlights while driving home one day, but not the day before, is a prime example of how stark this change may be.

Naturally, an orbit of 29.7 years, however divided, does not discretely fit the supposed seven-year periodicity. Nevertheless, I have found that where additional time is needed for further learning, development or discovery, it will usually find itself provided in some fashion, and the change just over the horizon delayed for just a little while. With this in mind, it seems most likely that the seven-year-cycle is an approximation which varies, depending upon the progress of each individual. I have no doubt that, if left too long, Saturn itself would either drag you kicking and screaming into the next cycle, or drown you in the ocean of your own complacency and iniquity, forcing you to learn again the lessons so consciously ignored.

My own experience has been most useful in coming to a cogent understanding of the ebb and flow of Saturn's cosmic tides. Although I do not remember my seventh year, my fourteenth was one of great change and upheaval. As a Capricorn, myself, I noticed more than anything the great melancholy and insufferable weight of Saturn strike like a blow to



the head, as though cued to begin at this particular point in my life. This would continue for another fourteen years. Although I had decided to leave high-school at this time, I was not old enough, and had to wait until I had turned sixteen. Shortly after this, I ejected myself with extreme prejudice borne from sheer frustration, deciding instead to make my own way in the world. Needless to say, little good will be found by a young man with a penchant for self-destruction, no future prospects and an untreated depressive disorder. Nevertheless, at the age of twenty-one, and many, many scars later, I began my first year of university, undertaking a Bachelor degree in the sciences, pathology and biological anatomical anthropology. At the age of twenty-eight, after completing a second Bachelor degree in Information Technology, I began my first year of medical school, and finally – after years of trial and error – managed to find an acceptable treatment for the depression which had haunted me for so long. At the time of this writing, I am three weeks away from my thirtieth birthday, and it has been the last year or so which has proved the most influential in terms of personal development and the consolidation of my many beliefs. Also, this last year is largely responsible for my now writing this grimoire.

It is not at all surprising that the milestones observed at the beginning and end of each seven-year period are related directly, and overwhelmingly to the area of vocation. As a Capricorn, I have been, from birth, endowed with the potential to establish myself in the career of my choice, and to succeed in the area of vocation with little effort. Combined with Saturn's ruling the Tenth House – that of career and labour – it becomes an exercise in futility to try and resist. Naturally, for others of different signs, the effect will be variable. For the fire signs, the combination of earth and fire makes for a kind of lava, or fiery earth. It is relatively quick, hot and unstoppable once a direction for flow has been decided upon. Alternatively, a hot, arid, desert landscape may be imagined, devoid of almost all life. For the airy types, the heaviness of gravity combined with



the rapidity and precision of air is akin to a dust storm or tornado, while the water signs of the zodiac hydrate the earth, creating a kind of tropical environment which is cool, fertile and ideal for growth of all kinds.

Although we are born with these particular attributes depending on our sign, within the context of ritual, we are able to manipulate various aspects of ourselves and of our own lives, in order to accentuate or subdue various characteristics. For those desiring a more solid foundation and the establishment of a fulfilling career, it may be worth employing the energies of both Saturn *and* Capricorn to this end. Conversely, for those desiring a less melancholy outlook and the ability to enjoy life for what it is, the use of spiritual air would be most effective. It should be noted that in order to eliminate a particular thing – magically speaking – one need only introduce more of its opposite. In the *Kybalion*, it is explained that in order to alleviate darkness, it would be less helpful to try to shoo it away, than it would be to simply draw the curtains and introduce more light. With this in mind, it becomes unnecessary to eliminate the undesirable, when all that is needed is to further cultivate the qualities one finds most beneficial. It is interesting to note that each seven-year cycle brings with it a great degree of change, and yet this change is entirely unconscious, unintended and often of a completely surprising nature. I have often wondered about why this might be, and I have come to the conclusion that it is a subconscious attempt to redress the balance between what we are, and what we want to become. Oddly enough, what we seem to want to be is merely the opposite of something we already are; our deep subconscious minds identify a part of our makeup which has been around for a while, then decides that we may very well do better if we embraced the antithesis to whatever this is. I like to think this is because we are unconsciously trying to synthesise a new, third dimension from the alchemical mating of two diametric opposites. However, it has not escaped me that we may have just become bored with ourselves, and are looking for the most extreme alternative.



In any case, this phenomenon can be of great use to those who are not afraid to explore their darker, shadowy selves. By applying modern psychology and psychodramatic ceremonial ritual, we are able to descend into the underworld of our own minds and at least identify – if not directly confront – those things we regard as being a part of ourselves, and that which we are careful to avoid. As the attachment to the material world becomes less important and less concrete, we find that this process of descent becomes easier, faster and less intimidating, while the contents we discover therein become more and more arbitrary as time goes on. This is a subtle, yet important point for the death-cultist, as it represents the most obvious and effective means of furthering their development. Moreover, from this basic principle stems a number of elements of our practise, including the will to death. Once the subconscious has been accessed by whatever method one prefers, those things which we value – from belief systems to material objects – can be identified and their importance uncovered, or explained. Once their allure has been brought into the light, we are able then to consciously evaluate the benefit of those attachments. If they do not serve us, or if they are the product of habit rather than of necessity, then it becomes not only possible but also a rather simple matter to eliminate them from our lives. As new things enter our subjective existence, time will show that fewer things generate such a tremendous sense of importance, and of those that do, the importance itself is generally of a far lesser intensity than the sentimental attachments of our former lives. From this point forward, objects are seen as a means to an experience, the people we encounter are no longer objects for our amusement, and when the loss of things no longer distresses us, we are able to take great pleasure in parting with whatever it is we have – if only for the opportunity of the experience therein.

While all this is going on, the next seven-year cycle rapidly approaches. Depending on where one is along their life in chronological terms, Saturn will fall at one of the four cardinal points and bring with it the



change most pertinent to that particular phase of one's growth. If one has actively uncovered as much as possible with respect to their subconscious associations and material ties, then a greater amount of energy will have been put into the system than if they had done nothing at all. The end result is that the influence of Saturn will not cause a simple shifting between one thing or another, be it vocation, fashion sense, outlook on life and what have you, but instead an elevation to a more energetic state of being. That is, rather than drag you further down into materialism – which is easy to allow to happen as one ages and begins to reap the financial rewards of their career – the influence of Saturn instead acts on the subtler energies some may term the soul, and a spiritual and psychological evolution rapidly takes place. Of course, that is not to say that such developments would otherwise have been absent during each cycle, and this is evidenced by the eventual spiritual progress made over the course of a lifetime. That said, the process of spiritual evolution can be significantly accelerated using the immense gravitas of Saturn, and through the freeing of ourselves from the gross matter which keeps us weighted to Malkuth.

This is, itself, the will to death. It involves the conscious and determined letting go of, and growing beyond, the simple materialism of physical existence. When materialism becomes mere entertainment, it takes its place as something which can further enhance the course of our lives, and not become the fundamental purpose for living. So long as the things we own – or the things we *don't* own – command our attention, we will never be able to command *them*, let alone ourselves. As death is change, end and transition, the will or desire for this to become the predominate state in our day-to-day affairs shows a willingness to engage with the unknown, to embrace the twists and turns of fate with genuine enthusiasm – whether they help or harm – and to step fearlessly off the cliff. In doing so, one is also quite content with the certainty that one will either die a horrible, horrible death or sprout wings and fly effortlessly into the



sun; when one is no longer attached to even their own existence, either outcome is equally acceptable, and the possibilities virtually limitless. The will to death is not in itself a nonchalance toward the concept of dying, but rather the simple acknowledgement that all things must invariably end, and that the immanence of that fact will not paralyse us into leading dull, safe lives full of a long and boring nothingness.

To this end, we seek out change with a child-like enthusiasm quite carefree of the concerns by which the rest of the world seems utterly transfixed. This is not because we have no reason to worry, but instead because we have nothing to worry *about*. This effectively eliminates not only the emotional turmoil of having to fret over one's car, job, house or what have you, but also the destitution one will feel when calamity strikes and Saturn takes it all away. Everything. Your car blows up, your job burns down and your house gets abducted by aliens. Also, your pet commits suicide and you only now find out you were adopted. In such an eventuation, whoever understands the meaning behind the old saying *sometimes all you can do is laugh* also understands the principle behind the will to death. Conversely, the first question that is often asked when tragedy visits upon an individual is *what am I going to do?* While *something* is a common enough answer, and also quite common-sense, it takes either an evolved or incredibly brave mind to be able to contemplate the possibility of *anything*, and it is this *anything* which we cultists look forward to every seven-or-so years. Thus, it is vital that we understand and apply the principle of the will to death, lest we become distracted by shiny things and the allure of gross materialism. Eventually, this path will lead us to places where the material does not exist, and those chained to its veneration are not welcome. There is a conceptual parallel within the Major Arcana of the tarot which will be explored further in the coming chapters.

As a final note to the phenomenon of the seven-year cycle, I would like



to raise the topic of the Qabalistic Tree of Life. For those familiar, one will recall the third sephira – Binah – as being associated with Saturn. Moreover, the tenth sephira, or Malkuth is associated with Earth. What is not often acknowledged is that an epithet of Malkuth describes it as being the *Little Binah*, drawing similarities between the manifestations of Saturn and the earth element. Naturally, physical matter cannot exist beyond Malkuth, and is itself the condensation and precipitation of the three other elements from higher up the tree. Were we to remove earth from Malkuth, we would essentially have Binah, as these two sephiroth are simply octaves of the same fundamental vibration. The significance of this, of course, carries with it grave implications for the seven-year cycle.

While one-quarter of Saturn's orbital period is this seven-year timespan which we have discussed to some degree, one-quarter of Earth's orbital period is but a mere three months. Rather than falling at one's seventh, fourteenth, twenty-first and twenty-eighth birthdays, the squares formed by the orbit of the Earth about the sun fall on the Spring and Autumn Equinoxes, and the Summer and Winter Solstices. The significance of this shift in perception cannot be understated, as it remains entirely possible to elevate one's natural aetheric resonance beyond the weighty octave of Saturn, and into the range occupied by the Earth. Thus, the seven-year cycle over which we have virtually no control eventually becomes the three-month cycle, which we are able to direct to some degree, and which provides far less time for idleness in anticipation of the next quarter.

Speaking from personal experience, I can attest to the magnitude of the changes at three-month cycling as being far less intense, and yet more significant in nature, than during my encounters with seven-year manifestations. In large part, this is the natural result of simply being in greater command of one's life and destiny, which in itself will facilitate change as a simple matter of course. Those who are not willing or able to control themselves will find themselves controlled, either by a more



enterprising individual or by Nature and the universe at large. The question remains, however; by what means may we facilitate this degree of evolution? How, precisely, do we accelerate our own development - to such an immense degree - that we are able to effect the same amount of change in one year, as an uninitiated person would in twenty-eight? For this, I have no clear answer. Aside from my own suspicions, it took a chance encounter with a brilliant, and gifted occultist to verify my personal experiences. By way of advice, I can only suggest the reader fully appreciate the nature of Saturn, in terms of both academic study and spiritual exploration. It is worthwhile taking the time to understand just how this planet influences your own life path, how its spirits affect the world around us, and how its forces may be applied to the zodiac. Sigils have been given below for those interested in experimentation.

After some time - perhaps even as long as another seven years - an awakening will be experienced, during which will come a subtle realisation that things are tighter, more focused, more easily perceived, and with less entropy or idleness filling the gaps between the changes which begin to enter into your life. My own awakening experience was precipitated by an act of magic; a sort of initiation ritual, if it really must be classified. During this performance, a number of not-insignificant daemons were contacted and asked to assist in my ascent and spiritual empowerment. Two years later, I am still feeling the repercussions of that ordeal, however, the primary result was my shifting from a state of sympathy with the periodicity of Saturn, to that of Earth, and a twenty-eight-times acceleration of my own evolutionary velocity. By actively seeking an understanding of the earth element as idealised in Binah through its association with Saturn, we begin to resonate more fully with its harmonics. It is due to this harmonic resonance that we will naturally gravitate toward the frequency which best suits our degree of spiritual attainment. For the unwashed masses, it is little surprise that the frequency in question will be as low as possible, and tied to the orbit of



the heaviest, slowest planet with the longest orbital period. While we all start out this way, seeking to understand this phenomenon allows us – among other things – to transcend it into higher frequencies. As always, time and perseverance are key.

# CORRESPONDENCES OF SATURN

**M**uch of the information given here is the result of work conducted and published by Agrippa in his *Three Books of Occult Philosophy*. In most instances, I have expounded upon what has come before, due to the unique perspective provided through the unfolding of my own, personal gnosis. However, as has been said many times, and by greater men than I, *if I have seen further, it is by standing on the shoulders of giants*, and as such, I have acknowledged credit where it is due.

As with any planet in the classical cosmological model, a series of metaphysical properties and associations have been assigned to Saturn by way of the theories of sympathetic vibration, and to a lesser extent, the Contagion Principle. It is interesting to note that these associations do not come from just one period of history, but rather, from many points along the continuum depending upon the focus of the society responsible for the attribution. For example, *The Picatrix* of the Middle-East is known to have existed in its original dialect well before its first translation into Latin in 1256 CE. The influence of such a text on contemporary astrologers cannot be understated, and the influx of Arabic magical texts of all kinds during the early portion of the 2<sup>nd</sup> millennium CE factored greatly into the esoteric work, and publications, of many now-celebrated Western magicians. Conversely, the planetary correspondences of plants, gemstones, animals and so-forth most probably came about due to the influence of the polytheists who lived closer to nature in both mundane, and magical terms. Pagans such as the Druids, for example, are famed for their knowledge of classical European trees and the metaphysical properties thereof, while tribal use of entheogens and other drugs quickly



advanced the subject of medicinal and ceremonial herbcraft. Naturally, there will be some overlap between the various magical schools and dominant practices of the last thousand years. However, the fact remains that it was largely due to the influence of these early magicians, and the *confluence* of various magical systems, that allowed later authors such as Agrippa to form a web of associated properties attributable to the planets.

It would be impossible to investigate all known planetary correspondences with any degree of rigour, as much of what is presented lacks either explanation or historical reference. Of greatest import, however, is that the reader seek out their own patterns and commonalities which resonate particularly well with their individual psyche, extract only those correspondences which will aid their arte, and distil for themselves an appropriate list to be employed during ritual. While a number of items are presented and expounded upon here, it is always better to have a simple yet strong point of focus, rather than a number of supposedly-related objects which obfuscate the mind, and allow the attention to wander. A plain, black altar cloth, or an elaborate altar made of pure lead would, for example, be a far-more effective centrepiece than the casual inclusion of, say, tobacco, wormwood and onyx assembled in some disharmonious arrangement. For those familiar with sympathetic magic, this will not prove any great revelation, however I am certain that the associations detailed herein will serve as a useful reference for the active practitioner.

Clearly, there is great scope within this system of magic and within the philosophy of Saturnian death-cultism at large. It is the *intent* which makes the difference, and while Saturnian magic is far simpler than the rituals of the Hermetic Order of the Golden Dawn and other such institutions, it is *not* simply a case of planetary magic gone awry. The inclusion of materials sympathetic to the work is absolutely essential, but much like buying a new car, sometimes all that is important is the colour,



and really any model will do. This system is dynamic, raw and expandable. The few requirements are a matter of necessity only because the nature of magic is such, that – as with any science – there is a form and structure inherent to it. So long as we exist on the material plane, there will be division and difference between any two things. It is this division which allows for subjective observation, and also the isolation of that which is most favourable to our means. With a modicum of classification, and an understanding of basic metaphysical principles such as that of the theory of sympathetic vibration, simple and effective materials may be sought which facilitate the practise of magic through the observance of metaphysical correspondences.

## METAL

Metals are an interesting part of magic, and have unique applications and properties not found in other materials. While each planet has been associated with a metal, the use of iron and lead are alluded to in the *Goetia*, under the section detailing the seal of the brass vessel. Historically speaking, it is believed that iron – including all forms of steel and other alloys involving ferrous material – could repel ghosts, bind spirits and prevent the passage of demons. This is why ritual daggers – including the venerable athame of the pagan religions – are often constructed of some variety of steel. Moreover, iron has the unique ability to penetrate the various etheric layers, manipulating the astral realm directly through actions conducted on the physical plane, and empowered solely by the will of the magician. The most universal example of this application is in the casting of a circle, effectively separating the mundane world on the outside, from the symbolic centre of the subjective universe, on the inside. The same may be said of its ability to forge portals and delineate the boundaries of gateways. Conversely, lead has the unique property of being able to stop the passage of radiation. This extends beyond the realm of physics and into that of magic by way of its preventing outside



influences from entering the ritual space. That said, it also precludes other energies from being effectively worked with, unless they are generated from within the circle as a conscious act on the part of the magician. When employed for this purpose, a single piece of lead may be used as a lodestone in order to attract the sympathetic vibrations of Saturn.

Metals tend to conduct energy faster than other materials, and in this regard, they require little effort to use effectively. Their action is swift, decisive and unwavering, analogous to the property of the elemental metalloids to conduct electricity. Metallic objects may be adorned with crystals of various types in order to modulate their individual resonances, however, care should be taken that an appropriate base metal be chosen for use and designed around planetary and elemental associations.

**Lead** is the primary metal of Saturn, and there are no acceptable substitutes. It is common to replace leaden ritual tools with those made of lead-free pewter, but this material does not embody the vibrational qualities required for the rites of Saturn. Naturally, for vessels designed to hold substances for ingestion during ritual, such as chalices and patens, lead should not be used lest the magician eventually suffer the effects of heavy-metal poisoning. Nevertheless, pewter should not be regarded as a reasonable substitute for lead, and such vessels should be made of materials with either no planetary association – such as glass – or of a non-toxic metal intentionally sympathetic to another planet such as silver or tin, so long as the corresponding planetary vibrations are appropriate to the working at hand.

Other ritual tools may be built entirely from, or incorporate lead in some capacity, however safety should always be of primary concern during construction and use. Given its incredible gravitas, even a small portion of the desired metal will suffice for ritual and ceremony. A human skull cast in pure lead would be an ideal focal point for the attraction and

condensation of Saturnian vibrations, for example, and may be employed as simple statuary rather than as a tool to be actively handled. It should be noted that, while tools may be forged of lead for use within the circle, the placement of this metal elsewhere in the temple, and beyond the boundary of the circle itself, will allow for its blocking of stray vibrations to be most effective, and least intrusive.

## WOOD

There are few Saturnian woods, however, these tend to be both ideal for the construction of ritual tools and strikingly beautiful in appearance. While those presented here are ideal for our purpose, reasonable substitutes include those woods most sympathetic to the earth element. Such woods do not conduct or direct the heavy, cumbersome energy of Saturn quite as well as others of perhaps greater sympathy, but these examples are often found in natural combination with other elements such as fire, affording the ability to tailor one's magical devices to the temperament and focus of the individual. It should be noted that, as there exists a great deal of historical disagreement regarding the correspondences of the acacia tree, along with an overall lack of metaphysical information in general, this particular wood has been excluded from consideration. It has been my experience, however, that it is a wood of earth, associated with both Saturn and Venus, and feminine in nature. This wood is attractive and practical to work with, although its planetary focus is not strictly Saturnian, and its magical use somewhat debatable. Nevertheless, for those who find difficulty in procuring some of the rarer species, the Australian variety of acacia known as Tasmanian Blackwood is an entirely suitable alternative.

**African Blackwood** (*Dalbergia melanoxylon*) is a deep purple wood with dark brown inclusions and a buttery-smooth texture, giving it the illusion of being sealed and waxed, even in its natural state. It is a formidable



wood for the working of necromantic magic, and easily rends the veil between the world of the living, and that of the dead. It is excellent for blocking out external energies of any kind, and when meditated upon, seems to fill both the temple and the magician with a dark, purplish-black emanation. It is a calming, grounding and comforting wood, and if used in the construction of a wand, tempers the will with a kind of lethargy which operates at its own pace, and cannot be hurried. Intuitively, it has a dry sense of humour which becomes evident after a relationship with it has been established. It is excellent at keeping secrets and working dark, introspective magic. Many will find this wood to be frustrating to employ, however those of an earthy temperament will find themselves most at ease with this particular species. African Blackwood is associated with earth, water and spirit, in descending order of vibrational sympathy. It is the quintessential Saturnian wood, and a joy to work with. Oftentimes in ritual, the mind can become overwhelmed and focus lost or energy grounded unintentionally, due to distraction. The presence of this material upon the altar will aid tremendously in preventing unwanted distraction, and allow the magician to maintain their composure with very little effort.

**Black Laurel** (*Leucothoe davisiae*) is another species very much associated with Saturn, however, its energies differ significantly from that of African Blackwood. Associated with the element of fire and in sympathy with the Sun, it has a relatively undirected energy common to all fiery woods. The influence of Saturnian vibrations allows this explosive tendency to be harnessed and focused, very much like a red-hot coal, or – in the case of a wand – a red-hot firebrand. This would be a suitable wood for those of a fiery temperament or sign, and may aid them in learning how to direct their volatile natures to productive and disciplined ends. It is best employed in Solar magic, for the elimination of negativity and any ritual requiring illumination.



**Black Limba** (*Terminalia superba*) is an earthy wood and, interestingly, of a seemingly indifferent nature. It seems to attune to the will of the practitioner and aid in its manifestation on the physical plane. While excellent when employed for the purpose of beneficent magic, it is equally as effective at directing malefic intent. It is a most striking wood, and commonly used for decorative purposes in musical instruments and furniture.

**Black Poisonwood** (*Metopium brownei*) is another earthy wood which is indifferent to the will of the magician. As the name implies, there is a darker side to this wood, however, which manifests through its temperament and challenging nature. While effective at both blessing and cursing, it remains a somewhat unruly species and must be employed with a firm hand and unwavering determination. Those who exhibit overtly masculine or otherwise-dominant, projective traits would be most suited to this wood. The material itself is incredibly attractive, with the grain of Black Poisonwood resembling the patterning commonly found in marble stonework.

**Bocote** (*Cordia eleagnoides*) is an earthy, Solar wood which finds itself most at home when employed in the works of witchcraft and other nature-based traditions. From herbcraft to evocation, this species is dynamic, illuminating, creative and indifferent to the will of the magician. It appears highly-figured with contrasting inclusions.

**Buckeye** (*Aesculus glabra*) is an earthy wood particularly useful in works of healing, regeneration and personal development. Beyond one's physical well-being, Buckeye has the capacity to affect one's psychological state, and the vibratory nature of both the temple, and one's mundane surroundings. It seems to attract good fortune, or – in other words – the vibration of those elements which naturally and automatically produce favourable results for the owner. This species has a most unusual



and mottled appearance, and would not be effective for baneful works or those involving the causing of disease.

Cherry (*Prunus avium*) is an earthy, feminine wood with an airy quality which makes it excellent for works of divination, the intellect and healing. Experience has shown that it is a rather analytical species, and subdues the emotional centre in favour of unimpeded intuition. There is clearly a Venusian influence at work, and this also makes Cherry a suitable candidate for rituals concerning love and lust.

Cypress (*Taxodium distichum*) is a wood typical of grief and death, and is associated with both Saturn and earth. It may be used for recovery of any kind, and also for rituals of dying and rebirth. It has been said that Cupid's arrows are made of this wood, which says something rather interesting about the nature of love. Cypress is in some way magnetised to the astral and, therefore, to the afterlife. It attracts spirits and encourages divination and experience of past lives. Moreover, due to its association with death, it may be used to effect change according to one's will, or aid in the transition associated with change itself.

Gabon Ebony (*Diospyros crassiflora*), while not being a traditional wood of either Saturn or earth, this species nevertheless deserves consideration as a magical wood given its unique properties and unusual colouring. Jet-black in its ideal form and associated equally with all five elements, Gabon ebony is widely considered to be the single most powerful wood known to Man. This species seems to emanate a bright, red glow, and clearly acts as an unbiased, incredibly well-balanced amplifier of the will of the magician. This is not a wood for the inexperienced or chaotic of mind, however, those who require an energetic focus able to penetrate the oppressive vibration of Saturn will find no better example than this particular species. Moreover, the inclusion and equilibration of not only the *earth* element, but *all five* within this wood allows it to conduct

Saturnian vibrations while successfully avoiding instability due to conflict between elemental energies. The analogy of a hot knife through butter comes to mind.

**Ipe** (*Handroanthus* spp.) is a dense, moderately dark and even-grained wood associated with the earth and water elements. It signifies growth, abundance and prosperity of all kinds, and is most useful when employed in rituals of rebirth and cyclic renewal. Those who practice nature-based magic will find this wood most useful. It is not particularly effective for execration magic.

**Leopardwood** (*Flindersia maculosa*) appears spotted and bespeckled in very much the same way as the animal which shares its name. In terms of magical quality, Leopardwood is quite similar to that of Black Poisonwood, above, in that it requires strong leadership. This wood is grounded, while still remaining flexible enough to allow for the working of creative and beneficent magic, and will achieve the most satisfactory results when employed in rituals of this nature. Its elemental association is strongly connected to earth.

**Mahogany** (*Swietenia mahagoni*) is a dark, heavy, open-grained wood commonly associated with earth and fire. Unlike other fiery woods, Mahogany tends to smoulder rather than burn, and it is this quality which allows it to both maintain the activity of fire, and retain the earthy quality of perseverance. When combined within this wood, obstacles become meaningless and the manifestation of the magician's will, imminent.

**Makore** (*Tieghmella heckelii*) or African Cherry, is a potent wood for both creative and destructive magic. It requires a firm hand in order to be effectively controlled, but when paired with an appropriate owner, it has the ability to project the will directly into the currents of their own, and others' existence. To this end, great influence may be effected, for good or



ill. It is associated with both fire and earth, with the fire element seeming to take on its own character and degree of influence, quite separate from that of its more passive counterpart.

**Mesquite** (*Prosopis* spp.) is a feminine wood associated with earth and water. Given its feminine correspondence, it is also likely associated with the Moon to some extent. It is a protective and nurturing wood best used for beneficent magic. It is interesting to note that Mesquite is burned for its smoke in the flavouring of various meats. To this end, it is worth exploring its use as a suffumigant or incense, and its inclusion in various Saturnian incense blends. Those who engage in kitchen witchery and other folk magic practices will find Mesquite to be a most useful addition.

**Osage Orange** (*Maclura pomifera*) is a highly intellectual wood, and finds its home in the hands of the creative, thoughtful, spiritual, responsible and grounded. It is a practical wood often found to resonate very strongly with spiritual and earthy energies. This is perhaps the most useful species for those seeking enlightenment, gnosis and evolution along their own spiritual path.

**Redheart** (*Erythroxylum mexicanum*) is both a unique wood of stunning appearance, and aptly named on account of its decidedly red colouring. It is associated with earth and water, and radiates a good-natured and light-hearted energy. Capricorns will benefit greatly from this aspect of the species, as will those who are of a naturally melancholy or neurotic disposition. Redheart directs one's focus toward the present moment, and prevents unnecessary consternation regarding past or future events.

**Tigerwood** (*Lovoa trichilioides*), or African Walnut is a relatively forgiving wood employed most effectively in the working of charms, and the charging of amulets and talismans. It is protective, but it will not respond to flightiness or an undisciplined mind. It is associated only with earth.



**Walnut** (*Juglans* spp.), and particularly Black Walnut, is a heavy, dark, feminine wood strongly aligned with earth energy and excellent at evocation, astral travel, rituals of banishing and cleansing, and exorcism. Being feminine, there is a sense of water and the energies of the Moon, but for all intents and purposes, this wood most strongly embodies the spirit of Mother Nature. When employed for magical purposes, Walnut of any species enhances the thoughtfulness, control and discipline of the practitioner, although its introspective nature has the tendency to encourage feelings of melancholy and depression.

**Wenge** (*Millettia laurentii*) is a dark, chocolate-coloured wood particularly useful in rituals of protection, exorcism, meditation and grounding. Similar in its properties to Walnut and Mahogany, this wood combines the elements of earth and water to evoke the power of both physical manifestation and emotional control. It is an equilibrating wood which has the capacity to restore order and correct imbalance in both the magician and the ritual environment.

**Zebrawood** (*Microberlinia brazzavillensis*) is an intellectual species associated with the element of earth. It is magically neutral, and can be put to any purpose the owner intends, whether it be beneficent or malefic. It is also associated, in part, with the Moon and can therefore be used for occult purposes such as exploration of the subconscious, divination and the banishing of unproductive energies.

Although the various woods given above are all useful in the working of Saturnian magic, it must be restated that of all the available woods, African Blackwood stands alone as the one most decidedly aligned with our patron planet. Only direct experience with this species will reveal the extent of its potential gnosis, and simply meditating in its presence is, in itself, an initiatory experience. The list of woods given here is by no means exhaustive, and those experienced in herbcraft and nature magic



will most likely already have a collection of natural materials highly suited to their own style of ritual practise. For further reference, I highly recommend Scott Cunningham's *Encyclopedia of Magical Herbs and Liber Falxifer II* by N.A.-A.218.

## PLANTS

With respect to the plants historically associated with Saturn, the one which comes to mind most readily also happens to be referred to as *thanatopathia* by Dale Pendell in his *Pharmako/Poeia: Plant Powers, Poisons and Herbcraft*. This plant is *Nicotiana tabacum*, commonly known as tobacco. Another plant of significance is that of *Artemisia absinthium*, commonly known as wormwood, and a bitter ingredient used in the creation of absinth. That tobacco use is associated with death is no new thing in the 21<sup>st</sup> century, yet its use was not always by the same methods as are employed today. Traditionally, tobacco species were brewed into a kind of tea and ingested orally, after which time coma set in, and a hallucinatory experience begun. Common side effects include headache, rapid pulse, severe vomiting and death due to acute nicotine poisoning. As the most toxic plant frequently used by humans, and also a powerful natural insecticide, overdoses are common and easily produced given the varying strengths of the numerous tobacco products available. For example, cigar and pipe tobacco is far richer in nicotine than are cigarettes, and yet the seemingly-innocuous smokeless tobacco varieties, even more so. The product with the highest nicotine content commonly available may very well be the dried, desiccated and pulverised form known as English nasal snuff. Appearing as a brown powder, small amounts are gently inhaled only so far as the lining of the nostrils, through which the extensive load of nicotine is delivered. Ironically, it is such a compelling habit that in the United Kingdom – at least at the time of this writing – it continues to be sold tax-free as both a substitute for smoked tobacco, and as a smoking cessation aid. Similar products are widely available



in the United States, with the North American varieties typically being consumed orally in one of the many forms of chewing tobacco. It is worth noting that the incidence of tobacco-related cancer is significantly lower when this plant is consumed in a smokeless manner. This highlights the connection between the burning of sacrificial offerings, and the transmutation of a substance in the flame which acts as a doorway to the spirit realm. That tobacco is so much more toxic when burned is quite significant, and this plant has the ability to bring us closer to the essence of Saturn than any other, simply via transmutation through the fiery gateway of ritual flame.

Research has shown that, for a number of reasons beyond the scope of this work, tobacco use is incredibly detrimental to health, and the smoking of it significantly contributive to the development of lung, and other cancers. There are few other plants with such a deadly reputation, or the ability to bring death so close to those who seek it. That is not to say that I am here encouraging the reader take up smoking as a means of more effectively following the Saturnian path, but despite knowing better as most anyone would, these days, I still love the smell of cigarette smoke in the morning. Better still if it's a premium American blend. It is ironic with regard to the current discourse that a number of American tobaccos are currently being fertilised with products containing relatively high concentrations of the radioactive elements Polonium-210 and Lead-210. Although the precise radiation exposure is highly variable, studies have been released equating the amount of radiation received from smoking a pack of twenty cigarettes indoors, with that of being exposed to about thirty standard chest X-rays. While there is some contention as to the precise radiation load, the recirculation of second-hand smoke contributes substantially to the overall effect, whatever one's personal estimation. After about five months, the Polonium-210 decays into a stable compound known as Lead-206, a non-radioactive isotope of the humble lead atom, and the end of the uranium decay chain. Conversely, the species Lead-210 will



remain in its radioactive state for the next twenty-two years, or about three-quarters of Saturn's orbit, before also finally decaying into the stable Lead-206 isotope. It seems particularly ironic that lead shielding is employed as a means of protecting organic matter from the effects of radiation, yet certain isotopes of this metal have been found to serve quite the opposite function when found in tobacco. Further research in this area will be left to the reader's discretion, however, I believe it has been made quite clear that no matter where you turn, tobacco is – and will certainly always be – inseparable from the archetype of Saturn as the Reaper, and the Bringer of Death.

With all this having been said, it is the *ritual* application of tobacco which interests us, and not its social use. For the purposes of magic, an incense blend may be made using various species and flavours of tobacco, an oleum or tincture concocted using leaves steeped in strong alcohol, or plant material set aside as a poison for use in execration magic. Although both loose-leaf and tailor-made tobacco products are available for purchase, there is no better way of obtaining the plant material needed for ritual than by growing and harvesting your own crop. Various species are available, with the Havana strains being particularly aromatic and are, in fact, used extensively in the production of cigars. An alternative is to employ the use of flavoured English nasal snuff as it is exceedingly affordable, sold in an already-desiccated form, and can be found with any number of flavourings and other herbal additives, saving time and expense. If using store-bought tobacco, it should be consecrated during the day of Saturn at an hour conducive to your working. For general use, the last night hour of Saturn is most appropriate. If harvesting from your own plantation, it should be done on the same day and hour as above, although specific consecration is not necessary. It need not be said that tobacco consecrated or harvested for this purpose should be treated with the respect afforded any other ritual tool, and should not be consumed socially or used in any way outside of ritual. Finally, as with any toxic

substance, use caution in order to limit exposure where applicable and accept responsibility for its use if you choose to employ it in any way.

To speak of wormwood, on the other hand, is an entirely separate matter and it is often said to correlate better with the energies of Mars – due to the stimulating properties of its chemical constituents – than with Saturn. I would remind those who hold this opinion of the far-more stimulating effects of nicotine found in high concentrations within the tobacco plant – all radioactive and heavy metals aside, for the moment. With this in mind, there is a strange allure to wormwood, and absinth as its usually-consumed counterpart. Chemically, it can be steeped in a strong, clear alcohol for about twelve hours in order to release the wormwood essence into the solvent, but it does not take on the classic green colour of *La Fee Verte* – or *The Green Fairy* – so-often associated with commercial absinth. The colouring is the result of chlorophyll, and has little to do with our purposes.

Having extracted what will now be a relatively clear solution, it may be used for candle dressing, sigil empowerment, as an oleum, a sacrificial libation or for any other purpose where a tincture of this kind may be employed. Naturally, the plant should be harvested and added to the alcohol during the appropriate day and hour as with tobacco. Secondary uses for wormwood include use as an incense, and as an addition to commercial absinths in order to increase their psychoactive effects. Naturally, it would be irresponsible of me to suggest the use of a drug which may cause seizures or death if over-ingested, or even smoked, however this has been done historically with varying results. Suffice to say that this is a fascinating plant ally and will provide the practitioner with many years of insight, mystery and companionship when treated with respect.



I would like to add a note about commercial absinths at this point. Despite the mystery and rumour surrounding the use of *Artemesia absinthium* liqueurs, and their sale being illegal for a number of decades, since the 1990s they have resurfaced as aperitifs of great interest and are now freely available around the world. That said, it is this very mystery and lack of reputable history which has encouraged the abuse of the name and the labelling of products as absinth, which most certainly are not. As a general rule, a good absinth should be of a dull jade colour and not in any way brightly-hued. Some colourless absinths exist which are acceptable, while other clearly-suspect colours such as red should be avoided, unless one is willing to risk purchasing expensive swill. The best absinths still come from France, with a personal favourite of mine being of French descent and owned, at the time of this writing, by a South-African company. It is the only South-African absinth and is highly regarded. It is important to note that, while other European products can also be very good – such as those from Sweden and Germany – those from the Czech Republic are an abomination to the tradition and should be avoided at all costs. They are usually sold in the most well-adorned bottles, are the most expensive, and taste little better than turpentine. Conversely, a number of excellent American producers now exist, significantly easing its discovery and procurement in the United States. As absinth is primarily a beverage to be consumed, as opposed to a simple wormwood tincture, I have found it best to purchase a bottle which will then be consecrated and kept with the other ritual tools. I will then purchase another bottle for myself, for consumption, as with tobacco products above. However, there is a reasonable alternative should one find oneself without libationary absinth, or for some other reason be forced to use a *profane* substitute which may be unconsecrated, and having already been used for non-ritual purposes.

While the details of the construction of ritual tools will be given further in this work, it is worth mentioning at this point that, unlike tobacco or



leafy wormwood which are often placed directly onto heated coals, liquid libations require a vessel of some description for their containment. It is this vessel – or a kind of *Holy Graal* – which may be consecrated in the day and hour of Saturn for the offering of absinth and other materials which need not, or cannot be burned. It is important to understand the symbolism behind such a practise, however. In the first case, where a substance is consecrated and set aside for a specific use – thus purifying its existence to a single end – it is an easy thing to understand why one should not dilute the purpose of its existence through varied application. It is akin to a drug or other consumable item used medicinally. Whether it is morphine or a simple band-aid, the product has been prepared and kept away for single-use at the appropriate time. It has been designed for only one purpose, and it would be best used for that purpose, alone.

On the other hand, dedicating a vessel and using the power imbued within it to accept and transmute profane materials, is rather different. It should be noted that whatever enters the vessel – particularly as an act of will by the practitioner – is offered to the gods and becomes consecrated in that moment. It remains consecrated when it comes out, but it has been changed somehow, and its astral impression or *soul*, if you will, has been taken away. In essence, it has been spiritually sterilised and is now just gross matter. This is analogous to autoclave sterilisation, in that contaminated and non-sterile instruments go in, and they are purified. Without adequate sterilisation, all the instruments in the world would be useless for surgery due to the incredible infection rate, and the transmission of communicable diseases. The principle here, however, is that just like an autoclave, a variety of materials may be placed inside a suitably-consecrated vessel for spiritual purification, and sacrifice to the powers of Saturn. Naturally, this includes profane substances, with their former degree of spiritual contamination being completely irrelevant.



While on the subject of plants, I would like to remind the reader that tobacco and wormwood are not the only two varieties useful in the work of Saturn; they are simply two which have been long-associated with death, and thus of particular interest to us cultists. Along another line, the members of the solanaceae family of plants – particularly *Datura* (*Datura stramonium*), Mandrake (*Mandragora officinarum*) and Deadly Nightshade (*Atropa belladonna*) are of great use as they contain tropane alkaloids which, when ingested in very small amounts, can be used to treat motion sickness and other ailments. When ingested in larger quantities, they kill. The alkaloids themselves include atropine and scopolamine among others; the former being employed extensively in modern medicine, and the latter at-one-stage being combined with morphine to induce *twilight sleep*. These plants should be treated with the respect they deserve, yet they are easily obtainable at nurseries and can be added to Saturnian incense blends to great effect. While Deadly Nightshade is the only one of the three above to produce berries which are, interestingly, said to be somewhat sweet, the toxicity of their seeds is such that ingestion of as little as two or three may very well prove fatal for an adult human. While the individual lethal dose may vary by a berry here, or a berry there, it is undeniable that these concentrations are highly dangerous, and bring death just a little closer than would be comfortable for most. Combined with tobacco and wormwood, the solanaceae species above magnify the presence of the death-current in any ritual operation, and are associated directly with Saturn. The Nightshade species and their berries are also associated with Capricorn, and will prove useful to the inventive magician. Aside from use in the creation of incenses and tinctures, contact should be completely avoided due to extreme toxicity. Thus, oleums and Nightshade-berry conserves may very-well prove unintentionally fatal, highlighting further the dangers inherent in working with the currents of death.



## MINERALS

Saturnian minerals vary greatly in nature and may not be as obvious as first they may seem. Historically, any black stone was generally associated with Saturn, although I disagree with this vague and sweeping over-generalisation. The basis for this line of reasoning is one of simple harmonic sympathy with the colours associated with this planet and its influences. As melancholy has been and is, to this day, indelibly linked with morose colours such as those of a funeral, so too have those stones which bear the darkest colours been associated with the Bringer of Death. With this in mind, everything from obsidian glass to black diamonds have been said to bear the taint of Saturn, although their elemental and other correspondences vary wildly. It is important to realise that colours only appear to us as they do, due to the organic photoreceptors in our eyes. Other animals see colour very differently, and while black is by far the most common colour said to be linked with death, this is very much the product of simplistic reasoning and the promulgation of ancient folk-lore. It is, in fact, purple which – at least for humans – best represents death, as it is the combination of red and blue, or fire and water, to facilitate alchemical change. Of course, a darker purple akin to that of ancient Rome – the wearing of which, save by the nobility, was punishable by death – is preferred over a lighter shade such as violet. For reference, several examples of stones and minerals have been given below. While some have been included solely for historical completeness, notations have been inserted so as to guide the reader in deciding for themselves which may be most suitably employed.

**Alum** is an interesting example of a counterintuitive Saturnian stone. It is translucent, generally colourless and has high concentrations of aluminium as part of a sulphate salt. The only association I can determine through my own research, is this salt component in chemical conjunction with potassium, associating this mineral with the earth element. It is said to be receptive and affords protection in a general



capacity, although one would think the Mercurial influence would be significant.

**Apache Tears** are, along with all forms of obsidian, associated with the element of fire and thus may be used in alchemical workings. When polished into a scrying mirror, obsidian serves to represent water yet remains inherently bound to the element of fire. Both fire and water are gateways to the astral realm, and our first mirrors were simply still bodies of water. Thus, this stone is perfect for the creation of such tools. Apache tears differ only in their numerous perlite inclusions, and their translucence when held up to direct illumination. They are roughly spherical, but otherwise identical to obsidian in appearance.

**Black Diamond** has historically been associated with Saturn, and there exist both natural and synthetic versions of this mineral. Naturally occurring species are usually of a uniform grey of varying darkness, and high-quality examples are extremely rare.

Synthetic species involve taking a diamond of any type – although cheaper stones are most frequently used – and irradiating it with gamma radiation. This turns the stone perfectly black, and it resembles black glass or obsidian in every respect, save that it has the physical properties of the diamond mineral. When synthetically produced, the stone is extremely affordable, although I do not believe it to be in any way related to Saturn, aside from the colour association. In fact, according to Scott Cunningham's *Encyclopedia of Crystal, Gem & Metal Magic*, all forms of diamond are associated with the Sun and the element of fire.

Coal is, irrefutably, the industrial lifeblood of the 21<sup>st</sup> century, in that it is almost solely responsible for meeting the energy demands of the entire world. It is organic in that it is a fossil fuel, and so it is imbued with the mysterious effects of death, and harbours the death current more readily



than other Saturnian minerals. Given the considerable chemical energy stored in a piece of coal, it is reasonable to assume a similar degree of alchemical and spiritual potential when we consider the hermetic axiom of *as above, so below*. As with the burning of offerings, it is the combustion of coal and its related products that allows for the liberation of the desirable, yet invisible energies. While some may question the reality behind the burning of an offering as there remains no visible proof of its efficacy, I would like to draw attention to the fact that when fossil fuels are burned, the rapid expansion of gasses released, along with the heat and pressure produced, are not visibly quantifiable, either. In the former instance, connection is made possible with the *other side*, while in the latter, ignition is made possible within your V8 muscle-car. Sometimes the two cross paths, and we become the burnt offering, travelling the quarter-mile into the afterlife in nine seconds, flat. It is an interesting notion to consider, because at the end of the day, *we may* end up being the fossil fuel for another civilisation on Earth, several-million-years from now, as the dinosaurs have been for us. If using coal during ritual, be aware that a significant by-product of combustion is carbon monoxide, and this odourless gas – while not being directly toxic – will displace the oxygen in your blood, causing you to fall asleep and die with little warning. That said, coal is readily available as a source of heat for barbecuing, and may be put to other uses such as the burning of incense, or even the formation of a magic circle.

**Haematite** is a somewhat unique naming convention – common to both modern and classical times – and actually refers to two stones which are wildly different. Both these stones are pertinent to our discussion, however, and can be used in ritual to different ends. First and foremost, haematite as known to Agrippa and others of the classical magical era, is a greenish stone with varying amounts of shiny, red inclusions. The proportion of green to red varies, but in general, examples will be largely green with a modest amount of red flecking. The base stone is a form of chalcedony,



and the red inclusions are colonies of iron oxide, or common rust. In this form, the stone is also known as bloodstone or heliotrope, but was once referred to as haematite. Historically speaking, this stone could be held over a wound and, by doing so, cause the wound to stop bleeding. As author Peter Grey notes, it was probably the effect of a heavy, cool object acting as a compress which stanching the flow of blood. Nevertheless, it remains a fascinating part of medical history, and has been associated with both Venus and Mars, Lucifer and Prometheus, and the giving of fire to Mankind. Although bloodstone has little in common with Saturn, it represents death as *dying*, and rebirth through *fertilisation*, via the red and the green. Interestingly, when bloodstone contains yellow flecks instead of the usual red, it is known as plasma bloodstone instead of heliotrope. Synonymous with its biological counterpart, plasma found in blood products is a clear and slightly yellowish substance. The blood has always been regarded as the life-force or *aqua vitae* of Mankind, while plant-life, associated with the colour green among other things, reminds us of fertile soils and rich harvests. Thus, bloodstone acts behind-the-scenes of life and death, and channels the energy of the dying and the energy of those being reborn. It is the fertilising of new lands with the blood of those inhabitants. In Qayinite traditions it may be seen as the blood of the old murder, while in the death cults of Saturn, it is the violence of Mars and the inevitability of death which allows the temperance of Venus to bring renewal. As an amplifier and harmonic collector within ritual, it seems to be the most appropriate Martian stone, lending just enough projective energy to allow for the effective flow of Saturnian currents. Balanced by its inherent Venusian influence, the feminine aspect nevertheless remains receptive, and thus makes way for the dominance of masculine energies. Clearly, I am speaking in biological terms and do not mean to consciously perpetuate classical gender stereotypes. Nevertheless, there are fundamental constants within nature which will continue to exist, irrespective of the human distinctions of gender and sexual orientation. With this in mind, and unlike other materials associated with Mars, the



violent and overbearing vibrations have been tempered, and may be used to great effect in focusing and directing the generally-cumbersome and diffuse presence of Saturn. Haematite is also the name given to a common form of iron ore, and is thus composed almost exclusively of iron species. It appears as a metallic, steel-grey stone, and may have some rust-red inclusions. Although almost-universally said to be a stone of Capricorn and Saturn, I have not been able to find an adequate reason for this association, and I would place it far more in line with Aries and – by extension – Mars. This variety of haematite has a somewhat less interesting history than that of its classical counterpart, although it has certainly been used throughout ancient times in the making of jewellery. It is said to be a grounding stone, capable of keeping one centred, and useful for the metaphysical treatment of various blood disorders. In my personal experience, this mineral incites violence, makes one argumentative, and undermines personal discipline. It is chaotic, perfectly undirected and yet incredibly explosive in its nature, with an overwhelming presence. Quite aside from what has been presented with regard to its supposed healing properties, I have found myself unable to be in physical contact with haematite, whatsoever. Within seconds of picking up a small piece, for example, I begin to experience muscular discomfort and severe bone pain – particularly of the joints – with these conditions persisting for several hours thereafter. As a medically-trained scientist, I would be inclined to say that I am in some way *allergic* to this mineral, but not in the usual sense of the term. I have considered the possibility of a magnetic cause for my symptoms, yet I have had no trouble experimenting with either strong, naturally-occurring magnets, or artificially-constructed electromagnetic devices. The only commonality which I have been able to determine, is simply that a large component of human blood is composed of elemental iron bound to haemoglobin molecules. Aside from this one association, I am both at a loss to explain my experiences, and yet certain that it is not a matter of simple psychosomatism. The reliability of observable and identical – albeit subjective – results upon repeated exposure makes



this a highly unlikely explanation. I now avoid all physical contact with haematite in order to avoid discomfort, and I suggest the reader do the same if similar difficulties are encountered. To date, I have only met one other individual who experiences this particular phenomenon.

## TAROT

Within the subtext of Aleister Crowley's *Thoth* tarot, each card bears a title along with its traditional designation, and the astrological correspondences depicted within the image of the card itself. While *The World* represents Saturn within the Major Arcana, there are a number of Saturnian elements within the *Lesser Arcana* which often go overlooked, or simply remain unknown to those who have not studied the tarot extensively. The information provided below has been compiled from the *Thoth* tarot itself, with a set of unique sigils provided for the purposes of meditation, ritual, the direct acquisition of gnosis, and to serve as a point of focus through which the energies of Saturn may be experienced as it travels through the zodiac. As there are only five cards attributed to Saturn within the *Lesser Arcana*, the remaining seven zodiacal sigils have been developed and provided below in the interest of completion, and to facilitate a viable system of pathworking. These sigils are permutations of the classical ideogram of Saturn, combined with common symbols used since antiquity to represent the twelve major constellations. They may be applied however the individual magus sees fit, however, an extended period of contemplation is highly recommended. Finally, each sigil offers its own unique perspective on the nature of the Saturnian current, and thus they should be understood in terms of their place within the zodiac as a whole. For more information regarding the influence of planets within the corpus of the tarot, please refer to *The Book of Thoth* by Aleister Crowley.

## SIGILS OF THE ZODIAC



**Aries**



**Taurus**

7 of Disks – Lord of Failure



**Gemini**



**Cancer**



**Leo**

5 of Wands – Lord of Strife



**Virgo**





**Libra**

**3 of Swords – Lord of Sorrow**



**Scorpio**



**Sagittarius**

**10 of Wands – Lord of Oppression**



**Capricorn**



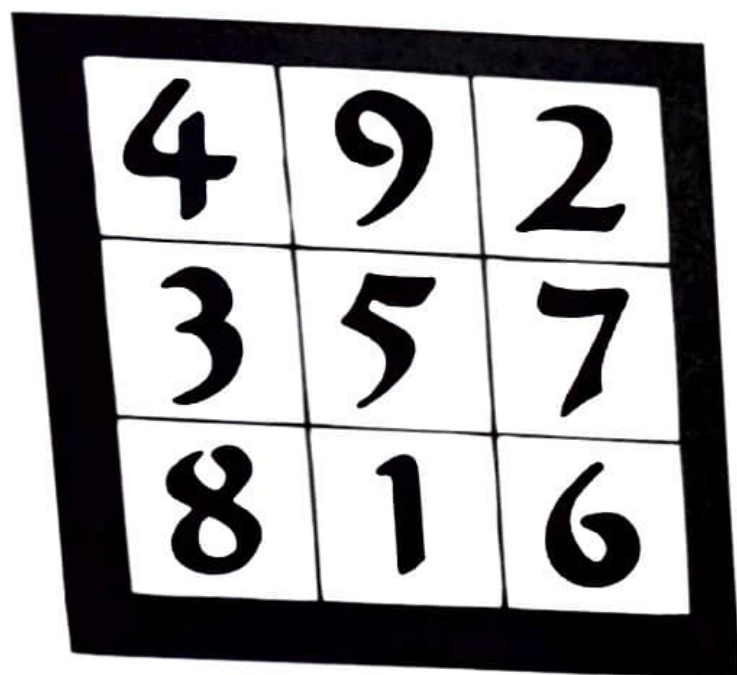
**Aquarius**



**Pisces**

**8 of Cups – Lord of Indolence**

While those materials given above constitute a wide range of naturally-occurring substances which sympathise with the energy of Saturn, a number of more modern creations and conceptual associations also exist, and should not be overlooked. These include numerology concerning the numbers 3, 9, 15 and 45, the square of Saturn and a number of spiritual entities. Of primary note is the Spirit of Saturn, known as *Zazel*. I would contend, however, that this spirit is actually the demon *Azazel* of biblical fame. *Azazel* was originally one of the two-hundred fallen *watcher angels* sent to oversee humanity. He is said to be responsible for teaching Mankind how to construct weapons and armour for use in warfare, along with the manufacture and application of cosmetics for various purposes. There exist entire grimoires dedicated to *Azazel*, and his sigil is rather unique in that it crosses through every number on the Saturn square. Both the sigil and the square itself may be found in Agrippa's *Three Books of Occult Philosophy*, however the latter has been reproduced here for convenience. It should be noted that both *Zazel* and *Azazel* are represented by two completely different sigils, and are treated most everywhere else as being two entirely different entities.




4	9	2
3	5	7
8	1	6



Aside from demons, other spirits associated with this planet include the Intelligence of *Agiel*, and the angel *Zaphkiel*. As with *Azazel*, more information about these spirits is available in Agrippa's work given above, including their respective sigils. For those interested in the practices of the Far East, the chakras located within the soles of one's feet are typically associated with Saturn simply by virtue of their being the chakra of lowest frequency. Coincidentally, they also mirror the concept of standing upon Malkuth, as exemplified by the Qabalistic Cross meditation. With only these few correspondences, it should be an easy thing to align one's ritual environment to adequately sympathise with the vibration of Saturn. If more are needed, the magus should create or discover them by way of their own intuition.

# THE SABBATIC GOAT

 Eliphas Levi's illustration of *Baphomet*, also known as the Sabbatic Goat and the Goat of Mendes, is a wellspring of occult and esoteric formulae common to the era of classical mysticism. It is my opinion that the common representation of Baphomet – although often incorrectly associated with the element of fire alone – is the epitome of the evolutionary path of the Capricorn. While both share obvious goatish features, the placement of Baphomet upon the sphere of the world, the caduceus upon its lap and the flame of gnosis ascending from its brow all allude to the magical and mundane mastery for which Capricorn is known.

The sign of the sea-goat is the only one in the zodiac to be ruled exclusively by Saturn and is, in addition, also the cardinal sign of earth. While the other earthy signs of Taurus and Virgo share some of the more practical aspects of Capricorn, it is the direct influence of its ruling planet which lends weight, mass and a certain gravity to its cardinality. This sign rules the Tenth House – that of career and material ambition – and ten is the number of Malkuth. Numerologically speaking, the number ten, itself, is represented as  $10 = 1 + 0 = 1$ , perfectly illustrating the completion of a cycle and the beginning of the next. It is for this reason that the *tens* of the tarot are regarded as the cards of material manifestation, and the precursor to the germination of a new beginning based on the foregoing period of successful achievement. Analogous to the journey of *The Fool*, the number ten embodies the last stage of a cycle – much like *The World* card, yet on a somewhat smaller scale – and again, we see that Saturn is both the end of the old, and the key to the beginning of something new. It is particularly interesting that in the formula given above, the *zero* is lost entirely in order for the *one* to become manifest. I dare say this is a sacrifice of sorts, or a culling of the gross materialism which has accumulated



during the last cycle of development. So long as we stay grounded in the *ten* – the number of material manifestation – we cannot begin the next phase of our evolution. The reversion back to the *one*, therefore, implies the loss of all that has been gained in a material sense, in order to advance the spirit. Within the Major Arcana of the tarot, Capricorn is represented by Atu XV or *The Devil* card, and it is widely-held that this particular card is the most complex and difficult to interpret of all. It is important to understand right from the beginning that *The Devil* of the tarot is not the same as the devil of apocalyptic religion. Rather, it is the unconscious and impulsive aspect of the human psyche, succinctly described in terms of Carl Jung's *shadow self* and in many ways, our own worst enemy. This can only be so, as the tarot itself is a secular system which serves as a key to understanding what we see and experience. It does not harbour religious ideology, polarity or undertake value judgements such as determining what is good and what is evil. While many including Eliphas Levi himself have named this card *Satan*, it must be understood that such labels are only for archetypal convenience and should not be regarded as literal in terms of dogma or theological canon.

When considering the reactive and counter-reactive nature of the universe, it becomes apparent that the more civilised one becomes, the more uncivilised will be their alter ego. This is truly what *The Devil* represents, and for us to expect to be able to attain any heights of significance, we must also begin to acknowledge the unimaginable depths of our own, base humanity. It is not enough to simply suppress what many consider to be the unpleasant parts of themselves, as this only encourages neuroses, repressive tension, psychological instability, personality disorders and a whole spectrum of psychosomatic conditions. The only answer agreed upon by both modern psychology and magical alchemy – albeit for different reasons and by different means – is that the shadow self must be confronted, experienced, expressed and integrated into the overriding ego structure. Failure to do so can only result in tragedy.



The definition of the Devil varies according to system, but there is a good deal of overlap even between authors of wildly differing perspectives. Beginning with the symbolism of the Rider-Waite-Smith or RWS system, Mary K. Greer writes of *The Devil* in her *Complete Book of Tarot Reversals*:

Psychologically this epitomises the "shadow" - aspects of yourself that are denied, unacknowledged, or hidden. Although it can indicate sexuality, it is easily tainted with perversion or violence. You may feel tempted by lust, desire, greed, or pride. You could obsess about a relationship or coveted object, with a kind of fatal attraction. You might feel panic or confusion, or perhaps you are the one invoking pandemonium or inviting chaos... Or you may fear and avoid whatever you consider bad, which is itself a limiting, fettered condition. Occasionally it refers to inflicting intentional or malicious pain upon someone, or acting from jealousy, envy, or spite. You might be subject to addictions or compulsive-obsessive behaviours... It can also signify humorlessness and an inability to laugh at yourself, along with excessive dogmatism and seeing only the surface of things.

In *The Magical Ritual of the Sanctum Regnum*, Levi writes:

The Devil is truly Blind Force. If you help the blind, you may be served by him; if you let the blind lead, you are lost. Each element and every number has its demon, because each element and every number enshrines a force which ignorance may put to evil purposes. The same sword by which you defend your father, may also slay him. Know then that the demonic force of each entity must be conquered by knowledge and good purpose. Avoid darkness where demonic power prefers to manifest; fight it in broad daylight, and fearlessly... The symbolic representation of the Devil shows a multiple, disharmonious and anarchic sort of sphynx, typical of confusion and disorder. Note this maxim: - A devil is a magnetic current consisting of a concourse of blind and perverse wills. When certain superstitious mystics



relegated intelligence and reason to the Devil, they reversed the Absolute. That is to say, they chose as their God him who was truly the Devil, and they attributed the malice of Satan to the True God. There is no child with even ordinary sense who is not more learned than the Devil. The Devil is even of lower grade than the beings of the Elements. He is doubtless more powerful, but he is as blind as poor Samson became. But to enable the Devil to pull down the pillars of a temple, you would have to lead him to the pillars and say to him, There they are. No true magician ever made any attempt to evoke the Devil, for he knows where the Devil is always to be found; but he may order the Devil to work – and the Devil obeys. In Black Magic, the Devil means the employment of the Grand Magical Agent for a wicked purpose by a perverted Will.

In both descriptions given above, it is clear that this card does not represent a literal figure who acts as the agent of ultimate evil, but rather an unconscious or *blind* force which manifests as an act of will. Levi's account is particularly interesting, in that he explicitly states that darkness should be avoided, and that demons can only be conquered through knowledge. If we accept that *darkness* has long been synonymous with *ignorance*, then knowledge must come via the illumination of dark places. Thus, one only need reduce one's ignorance in order to overcome the demonic forces which plague us. Interestingly, the name Lucifer – frequently associated with the biblical Satan – means *Light Bringer*. Much like the titan Prometheus, the bringing of illumination to Man was a punishable offence back in ancient times, and the two myths have a great deal more in common than just this one, solitary example.

Quite aside from the RWS version of the tarot, Crowley's Thoth system brings with it a somewhat different and far deeper meaning than has traditionally been presented. In *The Book of Thoth*, Crowley writes:



This card is attributed to the letter 'Ayin, which means an Eye, and it refers to Capricornus in the Zodiac... On the Tree of Life, Atu XIII [Death] and XV [Devil] are symmetrically placed; they lead from Tiphareth, the human consciousness, to the spheres in which Thought (on the one hand) and Bliss (on the other) are developed... This card represents creative energy in its most material form; in the Zodiac, Capricornus occupies the Zenith. It is the most exalted of the signs; it is the goat leaping with lust upon the summits of earth. The sign is ruled by Saturn, who makes for selfhood and perpetuity. In this sign, Mars is exalted, showing in its best form the fiery, material energy of creation... The sign of Capricornus is rough, harsh, dark, even blind; the impulse to create takes no account of reason, custom, or foresight. It is divinely unscrupulous, sublimely careless of result... The formula of this card is then the complete appreciation of all existing things. He rejoices in the rugged and the barren no less than in the smooth and the fertile. All things equally exalt him. He represents the finding of ecstasy in every phenomenon, however naturally repugnant; he transcends all limitations; he is Pan; he is All... Essential to the symbolism are the surroundings - barren places, especially high places... In every symbol of this card there is the allusion to the highest things and most remote. Even the horns of the goat are spiral, to represent the movement of the all-pervading energy.

The square brackets are mine. This account of *The Devil* is substantially different from those describing its portrayal in the widely-known RWS symbolism. This is because the Thoth tarot is, in many ways, substantially different from the RWS tarot altogether, and incorporates numerology, astrology and other esoteric practices much more heavily into its corpus. What is of particular significance, however, are the references to the *Death* card placed in parallel to *The Devil*, blind impulse, the unrelenting need to create and the transcendence of all limitations. This may explain why those of us fortunate enough to have been born under the sign of the goat feel so emphatically moved to devote our lives to a single, lofty aspiration. It must, by nature, be creative or allow for new things to come into being.



and harmonise perfectly with Saturn while remaining at the mercy of Death in its archetypal form.

In Lon Milo DuQuette's *Understanding Aleister Crowley's Thoth Tarot*, DuQuette himself makes the point that it should be obvious that the Devil is something other than the ultimate evil. That something is just what his full title proclaims. He is Lord of the Gates of Matter. Again, we are reminded of the material aspect which seems to plague Capricorns everywhere, and yet, the reference to gates implies travel beyond some kind of boundary or limitation. In ceremonial magic, gates are often regarded as being representative of personal initiation and the transcendence of what we desire to leave behind. As Malkuth is the tenth sephira and encapsulates all physical matter as the coagulation of higher emanations, the gates spoken of in the full title of *The Devil* of the tarot must, therefore, lead to the next stage of one's evolution beyond the limitations of Malkuth. This further reinforces the idea that all that we own, and all that we know, are holding us back from achieving what we have only begun to believe may be possible. The key here, however, is the intelligent interpretation and application of materialism, and not the fostering of a materialistic approach to life. That is, it is the experience of a thing which holds the most value, rather than ownership of it for purposes solely related to one's physical existence. This is of some significance to Capricorn as a sign, in that wealth and status are both much sought-after, and widely-believed to be the hallmarks of this part of the zodiac.

Due to basic human limitation, we fall but one step short of the goal on account of a comfortable existence, and forget that all things are merely means to an end, and not the end in themselves. This does not mean that there is no value in materialism, but that one will never find *everything* of value in the material, alone. While it is true that to venture from the socially-expected path is going to be difficult for a number of reasons, it is also true that humans are lazy, stupid animals who would probably do



better with a little more discomfort in their lives. Crowley even goes so far as to make the point that *he rejoices in the rugged and the barren no less than in the smooth and the fertile*, implying a degree of indifference to hardship as it provides just as much stimulation – albeit of a different kind – than that of ease. If we are to understand this seeming paradox, we must fall in love with hatred, find pleasure in pain, sacrifice comfort for suffrage and learn how to explore all the things we have neglected on account of their being *too hard* for us to bear. This is the nature of materialism as it pertains to the death-current, and only by the experience of a thing is the existence of the object itself justified, valid and desirable. Everything else must be culled.

It is interesting to note that within the tarot as a whole, there is only one devoutly Earthy card, and that is Atu XXI – *The World*. This card is synonymous with Earth and ruled by Saturn, again reinforcing the manifestation of Malkuth from Binah, but that is where all associations to our planet end. While the other elements are represented as archetypes of themselves through various cards of the Major Arcana, along with all twelve signs of the zodiac and the seven classical planets, the only reference to Earth is through the sephira of Saturn. Although it is certainly a shame that modern magicians often overlook the ubiquity of the tarot and its place in ceremonial magic, it is curious that right from the outset, there are only allusions to manifestation rather than a discrete representation of it. Some will note that the *tens* represent the four elements of Malkuth, and thus constitute this manifestation, but within the ten of wands, cups, swords and pentacles *lies* the analogue of what we are trying to identify as a macroscopic archetype. That is, since the suit of pentacles itself is included within the sphere of Malkuth and the number of physical manifestation, it cannot be the essence of manifestation itself, but merely an emanation thereof as with the other three elements. Where, then, is the force of this coagulation? I propose that it is actually the archetype of *The Devil*, in conjunction with the archetype of *The World*, which provides



the necessary machinery for us to be able to envision and experience physicality in the tenth sephira. As *The Devil* is associated with Capricorn and is called the Lord of the Gates of Matter, and *The World* is associated with Saturn, it would seem that the cardinality of the sign is required in order to borrow from the sphere of Binah the necessary gravitas to actually manifest the fourth and heaviest element here, in the physical realm. This planetary and cardinal association does not exist with respect to the other two earthy signs, Taurus and Virgo, which are each ruled by Venus and Mercury and associated with the Hermit and the Hierophant, respectively. In essence, the reason that Capricorn rules in Malkuth and is ruled by Saturn, is simply because this sephira is a mirror of that which is produced in the third, which is the home of this planet and ruler of its sign. Simply put, Malkuth is the *reflection* of Binah on a lower plane, and this would explain the close association between these two sephiroth, the rulership of Saturn, and the sign of Capricorn.

Some may wonder why all this does not simply occur higher up the tree and preclude the need for Malkuth, altogether. If this were the case, the tarot would be incredibly truncated, the zodiac a fraction of what it is, and existence unable to experience itself subjectively. Matter, Capricorn and the earth element are all the result of the emanations of the higher nine sephiroth, yet it is the influence of *The Devil* which marks Malkuth as the starting point for one's passage up the tree. Although much the same may be encountered in Binah, the complete lack of earth makes this experience wildly different from that which is experienced in the tenth emanation. This is not necessarily the decision of a conscious and all-knowing deity of some kind, and is in fact analogous – albeit imperfectly – to the phenomenon of chemical precipitation and the deposition of solid matter formerly held in solution. To this end, Binah could be thought of as a solution made from the same chemical components, yet without the precipitating factor. Of course, while any such diagrams or analogies are useful in aiding us to visualise what we are discussing, it should be noted



that the sephiroth themselves do not exist in such a linear fashion, nor are they subject to forces particular to the physical world.

Earlier in this work, allusion was made to there being a graphical representation of the will to death in the Major Arcana of the tarot. This may be found in the classical imagery of the RWS tarot deck, and specifically within *The Devil* card. Like all things associated with the shadow self, however, this subtle element is often overlooked, disregarded or simply ignored both by occultists at large, and by otherwise-intelligent, reputable authors of books concerning the tarot. While this is not universally true, of course, even those who have explored this particular point have not done so in great detail, and often leave specifics to the imagination of the reader. As there has been so little discourse on what has proven to be an incredibly important topic concerning the practise and study of the tarot, it would be pertinent to spend some time elucidating the significance of this element, if not to dissect it comprehensively. When one examines *The Devil* card of the RWS deck, one will notice two figures – one male and one female who are often said to be Adam and Eve, although I prefer to think of them as one's *anima* and *animus* – standing by the foot of the throne of the devil character. Around the necks of these two figures are large collars attached to chains which presumably prevent their escape, or liberation. Traditionally, this has been interpreted as slavery, bondage, imprisonment and other concepts pertinent to the act of restriction for which Saturn is commonly accredited. What is rarely noticed, however, is that these collars are large enough for the two characters to easily slip over their heads, and from which escape would be quite a simple matter. It could even be said that what really keeps them imprisoned are their unending – and ultimately futile – attempts to locate the keys to their respective locks; keys which prove a distraction rather than a necessity, given that the solution to the problem is not mechanical, but *conceptual*. This crucial point allows us to refine the definition of the card, and changes slavery into servitude, and imprisonment into *self*-imprisonment – either



by choice, or due simply to ignorance. With this in mind, and with freedom available should one only *desire* to be free – and of course, possess wisdom enough to know how to go about it – it can be seen that *The Devil* does indeed represent a force which can be used either for productive ends, or for the abuse of the self. Occasionally, restriction is necessary and even desirable, as in the case of contractual obligation, a program of study or some other situation which requires a degree of conformity to the wishes of another. Presumably, such arrangements in modern society will be mutually-beneficial, and in this way, we make sacrifices for the sake of that of which we are in pursuit. Credit card interest is another contemporary example, with the overriding theme being one of the willing acceptance of externally-imposed regulations, financial sacrifice to a single purpose, and the gratification of being able to purchase that which we desire, well ahead of our ability to afford to pay in cash money. When interpreted from this perspective, it can be easily seen and understood that there will come a time when our own collars may be removed, leaving us quite free to walk away with our prize. However, this is not always the case.

For those who become enslaved by debt, addicted to a substance, habit or pattern of thought, who believe that they do not have the power to enforce their own will with respect to their destiny, or who prefer the certainty of conformity over the liberation of independent action, the collar will stay on. Like all aspects of human nature, the immense potential which lies hidden in plain-sight on the face of *The Devil* card invariably cuts both ways. It is up to ourselves and our own good judgement to determine whether the *reality* of bondage, or the *illusion* of independence is better suited to our personal taste, while neither can be regarded as being inherently *better* than the other, given the subjective nature of the human condition. As *The Devil* is the Lord of the Gates of Matter, there is a distinct overtone of materialism and the physical realm. While we may eventually free ourselves of our enslavement and begin to enjoy the rewards, we cannot escape the fact that it is to those very rewards that we



have allowed ourselves to become newly enslaved. Moreover, so long as we hold the opinion that what we have attained is an end in itself, rather than a means to yet-further means and further ends, we will never be able to truly free ourselves of self-imposed slavery, however subtle that restriction may seem to us.

While it is perfectly reasonable to adopt these shackles in order to achieve something of significance, such as an education, a worthwhile career and the like, the acceptance of restriction voluntarily must be consciously acknowledged to be of a fixed term, or of finite duration. Conversely, and to look at it from the opposite perspective, it must also be acknowledged that what we *have* implies a certain degree of slavery, even if we have not consciously decided to accept the collars and chains thereof. Only by employing the principle of the will to death are we able to really emancipate ourselves from this endless, and often unconscious cycle. When we place less importance on the things we own, and greater importance on the things we are able to experience, the very allure of self-incarceration fades away. It is at this point that we begin to wonder why we ever bothered to chain ourselves to the throne of the Lord of the Gates of Matter in the first place, and how we came to believe that material possessions could ever justify our sacrificing our spiritual, mental and emotional autonomy. Again, we may rightly continue to do so when the rewards are experiential, such as a program of study, but in terms of purchasing and owning inanimate objects, it soon becomes clear that an indifference to such things is the only way to truly liberate oneself. Once we have become established in the world, educated, employed and financially stable, even the bondage we once allowed for the sake of experience becomes moot, for we will have reached the point where non-attachment to *all* things becomes of prime importance.

Once we have found a way to overcome our hollow desire for *stuff*, we are no longer fettered by chains and shackles, and we are free to make



our way further up the tree. It must be reiterated that this is not the same as ascetism, for an existence in the material plane requires material things for an efficient and enjoyable life. However, there is a difference between employing those things which serve to make your time on Earth comfortable, and becoming a slave to them through ongoing sacrifice of one form or another – the most subtle being sentimental attachment. Ultimately, while it is better to want what you have than to long for things you do not own, it is best to not want anything at all, and yet be able to have anything you could ever desire.

# DEMONS OF THE MIND

**I**n classical Greek mythology, *daemons* were spiritual intelligences, the metaphysical essence of personal genius, and what Crowley refers to in his writings as the *Holy Guardian Angel*. In this capacity, *daemons* were beneficent, intelligent entities responsible for the betterment and furthering of human society. In the modern vernacular, however, *demon* is generally used to refer to an evil, metaphysical being responsible for the spiritual annihilation of a host body, among other ills. While the latter definition will be the topic of our discussion, it is most unfortunate – and unfortunately, most understandable – that the two terms are so frequently confused, both by laymen and those well-versed in the various magical artes. Oddly enough, however, what seems to have been forgotten altogether is that the effects of these evil, demonic entities are very real, irrespective of the names we choose to give them.

Historically, terms such as *possession* and *exorcism* were commonplace, while the primary text of note was the *Holy Bible*. Since the advent of what we now consider to be modern psychology – around the turn and early part of the 20<sup>th</sup> century – these terms have been replaced with *disorder* and *psychotherapy*, and the Bible itself with the *Diagnostic and Statistical Manual of Mental Disorders*, or *DSM*. Whereas once, a priest versed in exorcism would have treated cases of possession with the power of Christ, today we have doctors versed in psychiatry treating mental illness with the powers of therapy and medication. That said, there are no recognised psychological conditions within the *DSM* or any other authoritative text which can, categorically and unequivocally, be used to correlate the phenomenon of the typical demonic possession with a known mental illness. Simply put, the symptoms associated with demonic possession continue to escape discrete medical classification. With this in mind, it is left to the reader to decide for themselves the reality and



nature of supposed possession events. In any case, the association between the influence of Saturn and the prevalence of melancholy has been well documented throughout history, whether described in terms of religion, or those of modern science.

Melancholy itself is a fascinating subject – commonly known as *major depressive disorder* by contemporary standards – which serves well to illustrate the effect of planetary influences upon the human psyche. Like its parent planet, depression is slow, insidious and unrelenting. Its inertia and gravity are uncompromising, and – in the most severe of cases – there is no effective treatment, let alone any known cure. While I am certainly no psychiatrist, I have had a great deal of personal experience with melancholy, and feel qualified to speak with regard to its subjective manifestation. For many Capricorns in particular, their typically stern, humourless exterior and dry wit come from an over-expression of Saturn in their natal charts. The ability to appear very serious, determined and remorseless by nature inevitably leads others to think that this is all there is to Capricorns, and perhaps also to others of a similarly-melancholy mindset. Quite to the contrary, a healthy sense of humour – twisted as it may be – and the ability to at least *pretend* to be able to see the lighter-side of life is mandatory for the survival of those touched by, or aligned with Saturn. The very fact that one's manner becomes rather staid, and that one's cognition begins to display a newfound, yet deep-seated inflexibility is testament to one's Jovian qualities being influenced, manipulated and made to conform to the presence of a heavier vibration.

For the light-hearted, happy-go-lucky types who make most Capricorns want to commit suicide, the influence of melancholy is significantly lacking. While these types of people may never experience an episode of clinical depression on this account, we can take some consolation in the fact that they are more likely to exhibit mania, impulsiveness, addiction and similar behavioural patterns commonly associated with Mars or



Mercury. In any event, while melancholy has been largely explained-away by modern neuroscience, the subjective experience of the one depressed simply cannot be understood by those who have never been touched by the severity of this disease, nor by the reminder of one's impotence to prevent the repeating of its psychic violations over, and over, and over again, ad infinitum.

In my own experience, I have come to understand that melancholia is akin to the natural force of entropy within the universe. While we call entropy a force, it is really the non-presence of force, and its quantification *seems* to be an academic exercise with no appreciable value or obvious practical application. Nevertheless, it remains possible to measure and express the presence of this nothing-force, and – once understood – a whole new conception of magical practise becomes both apparent, and ready to be used. By definition, entropy is the tendency of any given system to revert to an energetically lower state of existence. Simply put, it is the force which invites chaos over order, stagnation over movement and the gradual slowing down of all things in the universe. It is the reason that, when a chain breaks, it will be the weakest link that goes first, and why it remains so much more difficult to keep your house tidy, than to simply let it fall into disarray. For those experienced with high magic in particular, the nature of magical currents to find the shortest path to ground – as is the case with electricity – will no doubt have been observed many times over. What all these examples have in common, is that the least amount of energy required to get a thing done is precisely the way the universe will do that thing, rather than choose an alternative which requires a greater amount of energy. In short, the universe is incredibly lazy, and that's just the natural state of existence. In human terms, it is surrender instead of conflict, depression instead of enthusiasm and laziness instead of personal development. This is, in part, why society caters to the lowest common denominator, yet it does little to explain why that denominator is so terribly, terribly low.



Recently, I wrote to a colleague on the subject of entropy, and I would here like to share my correspondence, as it pertains directly to the present discourse.

*Others pursue life, and in doing so without restraint, often end up dead. I pursue death actively, and instead of entropy reducing a complex system to a lower state of energy, it has the opposite effect. What people call a close-call ends up being productive in raising complexity by involving a greater number of mathematical factors, and thus lowering entropy. That's the pattern we should attribute to life so I guess I must be doing something wrong. Alcohol intoxication increases entropy in high doses, which is interesting, but I crave more. Pure entropy is letting go of the wheel on the freeway and waiting for the impact. Then, you're just part of a system becoming itself less-complex. Or, on another level altogether, maybe we let go of ourselves and hope for the impact which will cause us to become less complicated. Naturally, those of us who are not complex enough from the start are going to lose what they thought they were as they revert to a more chaotic, more entropic, less ordered state. Conversely, those who are incredibly complex to begin with will need to journey long in order to reach a sufficiently entropic endpoint. This may be fatal for them as the tasks required are real, and very dangerous. If one method doesn't work, like meditating with some alcohol, then more extreme measures will be required, like relinquishing control at 110km/h or injecting snake venom for kicks. In any case, both these types of people are looking for an initiation, but this can only happen when one allows their own highly-energetic system to fall into entropy and the hands of fate.*

Naturally, I am not encouraging the reader to inject snake venom or to drive irresponsibly. However, the idea of relinquishing control of whatever kind, is to invite entropy. The reason this is so very dangerous, is simply because it *requires* energy to get out of the way of things which may actually cause you a great deal of harm. The more energetic your system – that is, the higher you climb before stepping off the cliff – the more



dramatic will be your fall, and the more spectacular the landing. If you flinch on the way down, you weren't ready to take the leap. Conversely, when you truly are ready, there will be no reason to flinch, nothing to fear, and one can simply enjoy the ride. This is what is meant by the leap of faith taken by *The Fool* of the tarot. It is the beginning of a new journey at the close of the last, and it is little wonder that the card which leads back to the *Fool* is Atu XXI – *The World*. Clearly, the only way to really begin something new is to allow the destruction – or end – of the old. While you may inherit the world at the end of one journey, Saturn holds the keys to the beginning of the next – and it's a *long* way down. While this kind of thing may not sound terribly appealing to some, these are reflections of natural cycles borne in Mankind and actively pursued by magicians. This is the mystery of initiation, and representative of death and rebirth. The one distinction which separates Saturnian death-cultism from other magical disciplines, however, is that instead of making this leap of faith at the end of one adventure to land at the foot of our next objective, we engage in these cycles, and climb ever-greater peaks *simply so that we may fall*. It is the thrill of the dive which captivates us, the alchemical transformation catalysed by the sacrifice and subsequent annihilation of all that we had accomplished and accumulated, and the danger necessarily inherent in the process. While most of the human race is terrified of change, averse to risk of all kinds and engineered to either ignore, or dismiss that which falls beyond the perceptive or comprehensive ability of our limited understanding, we cultists stand a breed apart. We feel a growing restlessness in response to the monotony of an albeit-successful, yet passive, safe, and boring existence which serves only to perpetuate a global mediocrity at the expense of individual expressions of genius. In this day and age, it is now harder than ever before to create something of value, to inculcate in future generations the ideas and practises which may help to move humanity forward, or to retain and respect one's sense of *self* when the price of admission into our society is that which actually makes us unique. The refusal to surrender ourselves to the inertia of a



debauched system only confirms our place at the end of a long, and ill-fated evolutionary path, from which it may very well be more desirable to escape with a bang than a whimper, in the words of T.S. Eliot. While accomplishing nothing in life is clearly a waste of great human potential, a linear path through this three-ring-circus remains painfully unsatisfying, and by no means more productive if all that is undertaken constitutes mindless busywork. Without adequate stimulation, boredom turns to self-destruction, and restlessness paves the way to unwholesome ends. The stimulation of change – of *death* – as one moves between cycles and journeys is required in order to prevent stagnation. By inviting death voluntarily, even going so far as to seek it in every moment and feel it with every breath, we are better able to avoid the more-tedious aspects of Malkuth, and to identify and appreciate the tenuous, fragile and momentary examples of true genius so-often discarded by the rest of the world.

There does exist one consideration which cannot be ignored, however, and this involves the manifestation of depression within the life of the practitioner. Given that cosmic entropy is analogous to human melancholia, it is not surprising that a psychosomatic phenomenon known as *psychomotor retardation* is experienced by those with severe, clinical depression. Psychomotor retardation is, quite simply, the slowing down of all voluntary physical actions, whether it be walking, speaking or even following a train of thought. Interestingly, as it is experienced subjectively by the individual, they are not usually aware that they are conducting themselves in this manner, unless their depression lifts – or deepens – enough for them to perceive the contrast. I have struggled with episodes of this particular manifestation, and yes, at times, I could have metaphorically described the feeling as having been one of demonic possession. Nevertheless, it is an excellent example of how cosmic forces are either directly influencing, simply reflecting, or – perhaps – even being influenced by what goes on inside our heads. The old axiom *as above, so*



*below* holds a great deal of truth, and while I personally find it unlikely that my moods are having an effect on another planet in our solar system, this kind of thinking provides us with a conceptual framework by which we may free ourselves from these depressing demons.

I should note here that I do not believe any one treatment to be superior than those of modern medicine, and psychiatry. Alternative and complementary medicines certainly have roles to play, and the classical healing properties of various minerals and charms hold a unique and fascinating place in medical history, but our society has advanced to the point where these are now obsolete. If one suffers from depression, for example, appropriate and effective treatment may be sought from those with the knowledge and experience to heal, and I can guarantee that the name of Saturn will not once be mentioned. Nevertheless, we are not all doctors and therapists. Many of us are magicians, and the magical arte is one of pure subjectivity, rather than one of clinical reasoning, laboratory analyses and statistical deductions. To this end, we could rightfully say that we were possessed by the demon named Depression, or Melancholy, or by as many names as Satan, Lucifer and Beelzebuth have each been called throughout the centuries. As the old superstition goes, of course, once we have a spirit's name, we are able to exert control over the entity and exorcise it if we so wish. Part of this exorcism may be medication, while another may be therapy, and yet another part some kind of regular meditation and ritual magic.

By thinking of the universe as a reactive system rather than one which is fixed relative to our own objective insignificance, we are able to identify within ourselves the reality and tangibility of the dynamic traits of the classical planets. In doing so, we need no longer feel at the mercy of forces beyond our control, but rather as an integral component of those forces which originate elsewhere in our subjective reality. This principle remains as-true for the alleviation of depression as it does any other



trait inherent to the corpus of astrology. While this point appears to be self-evident, the combining and wilful manipulation of the various cosmic energies requires that one's own energy be fed into the system, thus reducing entropy. As the universe works in an entropic manner, this has the potential to either accelerate the entropic process by hurrying the energies along in a harmonious way, or to create incredible energetic conflict between two opposing forces. For example, if Martian energy were decreasing, the influence of Venus would be on the rise as its cosmic counter-force. If one were to attract Venusian energy, it would act to accelerate the entropy of Mars. If, however, the reverse were done, and Martian energy attracted, tension would build between the mind and will of the practitioner, and the universe at large as Mars and Venus collide within, and about the magic circle.

It is not even the conflicting of opposites which is of greatest significance, however. As each life is an entirely subjective experience, fluctuations in individual circumstance will make the various energetic combinations more, or less favourable, depending on what else may be going on. One particularly unfortunate combination, however, is that of Mars and Saturn in those who are clinically depressed. The root of this problem is also its own solution, in that while Saturn imparts a deep, encompassing sadness, it also removes the will to do to very much of anything, whatsoever. This manifestation is known as a *lack of motivation*, and while common in modern society, it can be both crushing and inescapable for those who are severely depressed. Naturally, those who are not motivated to meet the day with a start and impart their will on the universe are also not likely to have the motivation to take their own lives, either. With this in mind, adding an aggressive, masculine energy to an already-depressed personality may very-well be the worst thing one could do, in that it is likely to provide them with the energetic impetus to commit suicide. This is again reflected in medical science by the phenomenon of anti-depressive medication actually inducing suicidal behaviour. This is not



because the drugs are making the patient more depressed, but rather on account of their providing an increase in energy, motivation and willingness to encounter the world – even if the drug has not-yet had time to alleviate the feelings of profound sadness. Ironically, it seems that it is better to be *too* depressed, than not depressed *enough* if you want to avoid suicide. In order to introduce Martian vibrations, it would be far safer to first ground Saturn, attract Jupiter, and then tentatively add Mars, titrating according to one's subjective state of mind. This is why it is so often said that magic should not be practised by those who are psychologically unstable, suicidal or likely to harm themselves through magical or mundane means. In fact, Israel Regardie states quite clearly in his *Middle Pillar*, that the further one delves into the world of ceremonial magic, the further one should involve oneself in psychotherapy in order to remain a grounded, sane and fully-functional human being. Of course, this is not to say that one *need* be grounded, sane or fully-functional in order to be a competent magician. Most shamanic and tribal magical practises of antiquity were – and in some cases, still are – incredibly far-removed from the above criteria, often involving mass possession, rather affronting acts of physical self-harm, and the cultivation of what modern science would call delusion, hallucination and psychosis. Ultimately, it all comes down to a matter of perspective and the cultural norms of one's immediate society.

The question yet remains, however, that for those of us who are not suicidally depressed, what, then, is the purpose behind the theory of cosmic entropy and human melancholia? The answer is simply that, although severe emotional discord is one obvious manifestation of the entropic energy of Saturn, there are a number of less-obvious, and perhaps less-serious manifestations worth considering. These range from a tendency toward mild, healthy introspection, to isolation, seclusion and retreat, as illustrated by the *Hermit* of the tarot, appropriately numbered Atu IX; the ninth key. These tendencies are responsible for our remaining



restricted, studious, dedicated and focussed on achieving long-term goals. However, they simultaneously prevent us from benefiting from calculated risk, and from the advantages of spontaneity. When this kind of energy is engaged and worked with for long enough, it begins to become a companion – much like the initial stages of demonic possession – and after a while, it becomes the focus of one's life simply on account of its inherent gravitas. As Saturn tends toward entropy, there is a fine line between harnessing the influence of this planet as an ally, and allowing it to act as a destructive, demonic force.

In order to finally take the *Fool's leap* and accumulate the momentum necessary for us to begin our next journey, we must first reach a high-enough peak that the fall will ultimately be worth it – or otherwise kill us in the process. With this in mind, even the death-cultist must court Saturn with caution, as its entropic nature may cause one's progress to slow, and one's step to falter. The truth of these words became apparent to me the moment I forgot this basic principle, and resultantly failed my third year of medical school. This leaves us with the question of precisely *how* and *when* one chooses to step off the edge. Timing is an interesting thing within the clockwork of the cosmos, and it has been my experience that so long as one is forceful in application, and completely determined to complete whatever goal it is they have set for themselves, then the proper time to jump will be when it is the only thing left to do. Conversely, if there remain any alternatives – even the possibility of failure – then the vision has not manifested, and one is living in a world of fantasy and self-delusion. Keep your eyes on your path and take one step at a time, knowing that some steps will be more difficult than others. By the time you reach the point of no return, you will have casually strolled off the edge without fear, without doubt, and without having needed to make the conscious decision to do so.

The process of *how* one accomplishes this, is a little more difficult. It is



one thing to remain dedicated and persistent, working diligently until the time comes, but what of our attachments, our treasures, and according to some – the necessities of life? I would contend that the only necessity in life is the filling of each moment with the meaning we believe it should have. Crowley sums this concept up nicely in his *Book of the Law*, in that there is only one lawful action for each person at any one time, and that action is based upon the principle of love-under-will. In *Fight Club*, Tyler Durden reminds his listeners that *you're not your job. You're not how much money you have in the bank. You're not the car you drive. You're not the contents of your wallet. You're not your fucking khakis.* I would go one step further and say that *you are not your life.* We are all experiencing our lives subjectively, and that very subjectivity implies the ability to create our own value systems. Once you come to terms with the fact that the ability to play an instrument is more valuable than the instrument itself, or that the ability to generate money is more important than how much money you actually have, you also come one step closer to realising that *significance* is a subjective concept and not at all universal. So long as you remember that death is change, and change is life, then the flow of material possessions becomes less turbulent, and – after a while – even sought-after for the benefit of new experiences, and the creation of new meanings. It is better to be happy with nothing than to have to worry excessively over what you have, not least of all because what you have will never adequately reflect who you are.

In a world built upon the accumulation of wealth, materialism is as a demon waiting to be exorcised, yet one which the masses have convinced themselves is – at worst – a necessary evil, while for some it may very-well be considered a godsend. Ironically, one can see how very plainly this whole paradigm falls apart once entropy is added into the mix. Ultimately, the whole system is based around fear, consumption and advertising, with tightly-controlled measures employed in order to ensure that entropy cannot find a foothold. Most of us are well-aware that all forms



of advertising stem from the propaganda of Joseph Goebbels and the Third Reich, that they are designed solely to latch-on to whatever it is the majority of us fear the most, and insinuate that unless we purchase what is being marketed, our fears will find some way of coming into horrific manifestation. This degree of emotional control resonates at a deep, primal level within our collective unconscious and manipulates aspects such as sexual desirability, social acceptance, the fear of death and the unknown, various manufactured guilt complexes unique to the target demographic, and similar ideals. Invariably, melancholy is the standard against which these elements are measured. If we are not sexually desirable, socially accepted, protected from unexpected death – or any kind of death, in fact – and also permitted to engage in the guilt-laden activities for which there will always exist the convenience of absolution, then the end result will be the bitterness of ongoing, unceasing melancholy. The end and final result of our deepest fears come-to-life; *La Tristesse Durera*. Intuitively, one would ask how this depressive state could be avoided, and the answer has a great deal to do with something called disposable income. The real question, of course, is *who chose this value system in the first place?* Clearly, if we simply adopt the values of others – which is entirely different again from adopting values which others *have also adopted* – then how are we to know what it is that we truly believe in, let alone precisely how important a place these beliefs hold in our lives? Through our own subjective experience of the universe, we have the ability to determine our own values, our own fears, and which – if any – we believe should be retained, maintained, discarded or overcome.

Working with Saturn can help alleviate the fear of death by magically and ritualistically integrating the death-current into one's life; for help with matters of sex and the social graces, I recommend the reader explore the attributes of Mars and Jupiter, respectively. As one's personal extinction is humanity's greatest collective fear – save perhaps that of the unknown – taking this one step trumps all other apprehension and turns down

the volume on our unconscious anxieties. Once the realisation is made that others are turning great profits – at our expense – by maintaining a constant state of alarm, then the spectres and puppets used to incite the fear response can be seen for the hollow facades they really are. Whether it is the anthropomorphisation of Death into a figure one can *qualify*, and therefore – literally – run away from, or the manipulation of a devil figure into whatever terrifying image may be required to adequately maintain mass compliance, the technology is all the same. Naturally, once a given trigger can be identified, it can either be mitigated as with the example of the devil given above, or allied with in the case of death; not as the anthropomorphic reaper-figure, but as the equalising force of nature and the natural consequence of having existed, at all. Again, if ignorance is analogous to spiritual darkness, then enlightenment is analogous to education, knowledge and wisdom. From Prometheus to Lucifer, the dispelling of ignorance over the millennia has always carried the consequences of eliminating as much fear as it has the potential to generate, of wresting control away from those who seek to profit by its cultivation, and of the expulsion of melancholy through actively denying the necessity of fear in the first place.



# THE WOOD OF SUICIDES

**I**n Canto XIII of Dante's *Inferno*, the pilgrim and his guide come upon a dense forest, from which come wails and moans, and which is presided over by the hideous harpies. This is the Wood of Suicides, and the punishment destined for those who take their own lives. Dante goes on to describe one particular tree, within which is imprisoned the soul of a suicide victim. Upon being questioned, the tree in turn describes the process by which this reincarnation occurs, and what's in store for the spirit's corpse at the time of the Last Judgement. According to Christian eschatology, the dead will rise from their graves as Lazarus, and become home once again to their former souls, but this is not the case for the inhabitants of this haunted wood.

*The moment that a violent soul departs  
the body it has torn itself away from,  
Minos sends it down to the seventh hole;*

*it drops to the wood, not in a place allotted,  
but anywhere that fortune tosses it.  
There, like a grain of spelt, it germinates,*

*soon springs into a sapling, then a wild tree;  
at last the Harpies, feasting on its leaves,  
create its pain, and for the pain an outlet.*

*Like the rest, we shall return to claim our bodies,  
but never again to wear them – wrong it is  
for a man to have again what he once cast off.*

*We shall drag them here and, all along the mournful  
forest, our bodies shall hang forever more,  
each one on a thorn of its own alien shade.*

I have always found this passage particularly chilling, with the image of one's cold, dead body hanging from the tree in which one's consciousness is now imprisoned – like some kind of macabre fashion accessory – being the proverbial nail in the coffin. A fact of which many are not aware, however, is that such a place actually exists, and has for centuries been associated with death, restless spirits and – especially – suicide. Although less a wood than a forest given its size and density, *Aokigahara Jukai* or the *Sea of Trees*, located at the foot of Mount Fuji in Japan, still fits the bill. It is commonly said to be one of the most haunted places on Earth, and a number of very successful horror films took for their inspiration the descriptions of the *Yurei*, or demons of Japanese culture, which are said to haunt the grounds of this forest.

Aokigahara's foundation does not consist of soil upon which most would expect a forest to develop, but rather, the volcanic rock from an eruption of Mount Fuji in the year 864 CE. The rich mineral deposits were an ideal, if not entirely conventional medium in which to grow plant life. To this end, the forest is incredibly dense with vegetation, but strangely lacking in animals. While there must certainly be some kind of native fauna, the fact that it is rare to even hear birdcalls when inside the forest only adds to the horror. Moreover, the atmosphere within the forest is said to be perfectly still, and perfectly silent, much like a tomb. Magnetic disturbances have also been reported, purportedly resulting from the iron content of the volcanic foundational layer. These disturbances have affected both digital equipment such as GPS navigation systems, and rudimentary devices such as traditional compasses alike, stranding a number of explorers within the mass of trees for some period of time. Interestingly, these reports have never been verified, nor this supposed magnetism objectively measured,



and various nations' militaries regularly conduct exercises within the Iukai, entirely unaffected by any kind of interference.

A relatively modern phenomenon in terms of human history, this fascinating example of the persistence of life has only existed for around twelve-hundred years. Nevertheless, it has become indelibly linked with the end of our mortal existence, and – more importantly – the beginning of that which lies just beyond the veil. While ancient cultures came to adopt and even venerate death, including the Egyptians, Sumerians and Greeks among others, these cultures also left behind various monuments in honour, or recognition of the grand mystery with which it is associated. This may be seen not only in their buildings, but reflected also by the various mythos, elaborate burial rituals, stoic philosophies and various books of the dead which have been handed down to us by these ancient societies. In these terms, Aokigahara is wildly different. Younger than the pyramids of Egypt or the Roman Colosseum, it seems more impetuous, brash and impatient, coming about in little over a millennium and without either the respect for mortality granted by ancient peoples, nor the aid of human hands in its making. It were as though the world needed a new Golgotha, and decided to plant one at the base of a beautiful mountain in rural Japan.

Like all things modern, the phenomenon of suicide as we know it today becomes rarer, the further back we look through human history. Even just a few hundred years ago, the act of suicide in Japan was considered an act of necessity for the preservation of factors beyond oneself, rather than for escape from factors beyond one's control. In Platonic times, it was an identification of ownership of the self, in that the only evidence we have of our ownership over anything, is to be able to effect its destruction. So long as others *force* you to continue to live, you do not truly own yourself, and you remain property of the State. To this end, even those sentenced to death are able to evade their punishment by taking their own lives in



advance. It may seem a semantic and philosophical point to make when the result is ultimately the same, but when magnified to global levels, it begins to take on a new significance. As a society begins to industrialise and life becomes easier, for example, dissatisfaction increases, and quite contrary to intuition, suicide rates go up. Interestingly, the countries in which the most attention is paid to the comfort of the populace also appear to be those which harbour the highest incidences of mental illness, including those conditions directly linked to suicide. It is not the people, but the *environment* in which they live which is making them sick, and the cure is ultimately fatal.

According to the various international statistics for suicides by nation, those with the highest rates are the socially and technologically-advanced countries, including Sweden, Australia and Japan, while those with the lowest are often places of poverty, discord and political tension, such as Egypt, Ethiopia and Haiti. It would seem as though the struggle for survival and the threat of death is somehow required for our adequate functioning as human beings. While this struggle may not make us happy, it may help to make us content, and to fill our lives with some sort of meaning. Conversely, it is because of this meaning that we are able to *be content* – by adherence to the principles which we consider to be worthwhile within our own lives – and this is reflected by the degree of contentedness we observe with respect to our own selves. From the time that we are born, we are bombarded with advertising of various kinds, along with their individual agendas, and religion is no exception. We are given reasons to want certain things, but those reasons have been fashioned within the context of their environments, and so remain entirely subjective. We do not buy things because we feel that they will be of practical benefit to our lives, but rather, because we are told that our lives will be *practically benefitted* by that product's purchase. By extension, human constants such as sexual appeal have always found powerful expression through advertising, as these factors are incorporated into the subconscious



desires of Mankind; the need for love, desirability and social acceptance being of primary significance. Conversely, fear is used as a conditional motivator, and unapproved alternatives such as the choosing of a different brand will result in social ostracism, exclusion and a denial of the satisfaction of our most basic impulses – so we are told. In all cases, the fundamental message is *always* the same; if you want to be like us, you *need* to buy our product. The various religions play the same game by offering the ability to choose unconditional love, with the price of rejecting it being eternal damnation. It need not be said that freedom cannot exist where one is being coerced, and *nothing* is unconditional if it comes with a catch.

In the 21<sup>st</sup> century, one must look a certain way, think in a certain manner, and be what they believe others have come to expect, rather than what they expect of themselves. When we consider the fact that society is geared toward the lowest common denominator, it is little wonder why there seems to be such an apathy toward, and avoidance of our own unique potential. With the advent of social networking, in particular, one's flaws are perfectly and instantaneously disseminated throughout the world for all to see, and suddenly the opinion of someone you have never met, who lives a half-a-world away and who has the anonymity of the masses seems to matter a very great deal. We call them Internet *friends* but that sullies the meaning of the word, and soon it will have to be replaced with something more appropriate. Personally, I regard as my friends the people who have won my trust and benefit my life through their presence, and not those who have simply added me to their own private mailing lists.

It is for this reason that I am the only student in my year of medical school who does not engage in social networking, and it is because of this that I am considered the loner, the outsider and pariah. Call me old-fashioned, but I fail to comprehend why others would bother chatting online to people who live down the street – or *in the same house*, as was



the case with my housemates – instead of just meeting for coffee. George Orwell's 1984 predicted that the State would institute some technological means of controlling its populace and policing its thoughts, but Aldous Huxley had a much more depressing and much more accurate perspective; the State won't need to take anything by force that they can market, and make desirable. In the present day and age, we are all-too willing to sell privacy for security, independence for convenience, and personal individuality for acceptance within the global social mass.

This is a phenomenon identified not only by my own cynical mind, but by modern psychologists and sociologists all around the world. The question remains: has social networking actually isolated us further from the rest of humanity? This is a question with more than one answer, yet my instinct would be to say that, at the very least, the reliance on artificial interaction – while convenient and expedient – makes for awkward discussions in real life, and significantly retards one's ability to interact on an interpersonal level. It inhibits empathy, marginalises any kind of genuine human experience, and reduces a person down to a product for distribution when they are, in reality, a dynamic and sovereign force with which to interact. Rather than discuss photographs of a recent vacation, we just send them to each other electronically, quite satisfied that the recipient has received the raw material, and all without the inconvenience of having needed to see them, talk to them, or express any kind of human emotion. This type of thing has never existed before the year 1991 CE, and while it may make people happy, it cannot possibly make them content. This does not mean, however, that one should reject society altogether. As Bertrand Russell says, *one should as a rule respect public opinion in so far as is necessary to avoid starvation and to keep out of prison, but anything that goes beyond this is voluntary submission to an unnecessary tyranny, and is likely to interfere with happiness in all kinds of ways.* Unfortunately, along with the Internet, public opinion has gone global.



With these considerations in mind, it is little wonder that suicide rates are so high among those countries with the most-highly developed social and technological infrastructures. So long as we keep isolating ourselves from the world in which we live, the less we will seem to exist as real people, with real feelings. This applies to how others perceive us, as well as how we perceive ourselves. I believe this is why the influence of Saturn can, as represented by the undignified aspects of the Hermit of the tarot, perpetuate feelings of melancholy, isolation and fatalism. Perhaps, like the Hermit, we are all unconsciously retreating from this meaningless existence we have created for ourselves, but can find no solace in a world in which the people have become – like corpses pinned to trees – just another part of this meaninglessness. Perhaps, out of the very human and very deep-seated need to connect on a personal level, we are unconsciously retreating toward Aokigahara Jukai, in search of the company of the dead.

The statistics surrounding Aokigahara are both chilling, and truly staggering. It is estimated that, since the 1950s, over five-hundred people have taken their own lives in this forest, and since the earliest years of the 2<sup>nd</sup> millennium CE, the average number of completed suicides has increased to around one every four days. Statistics such as these are no longer published by the Japanese authorities out of fear of further romanticising the phenomenon, and quite understandably so. Completely aside from the bodies of murder victims sometimes found within, it is possible to wander about the grounds and encounter the remains of campsites, personal effects, and of the suicide victims themselves. In some places, bones litter the ground as though they grew themselves up from the earth – still wearing the clothing in which the person died – while in others, corpses remain hanged by the neck from the tree over which their nooses were slung. Each year, there is an annual body hunt similar in many ways to an Easter-egg hunt, but the shells you find will be a little different. Such sweeps of the thirty-five square-kilometre forest are only made on



an annual basis due to the fact that it would be impractical to conduct individual searches with a regularity matching the number of people who go missing in the area. Interestingly, it is not the local townspeople who choose to end their lives in this manner, but people from distant parts of Japan, relative to Aokigahara. It is as though some force draws people to it, and once under its spell, they are compelled to become a lasting part of it. Dante's words now find expression in terms of reality imitating art, and yet one would think it impossible that something could exist here on Earth that was first written about as an account of the underworld. Anton LaVey writes in his *Satanic Bible*; *there is no heaven of glory bright, and no hell where sinners roast. Here and now is our day of torment, here and now is our day of joy.* It would seem that we no longer have any use for hell, since we appear to have the torment thing down-pat.

For those interested in working with the spirits of Aokigahara Jukai, or with the demonic entities of Japanese lore, I can only say that I will not, and cannot be held responsible for the results of such experimentation. While I wish you all the best, I have learned enough in my travels to know that such operations would be dangerous, problematic and incredibly unpredictable. Moving on, it is said that Japanese demons vary wildly from those with which most ceremonial magicians would be familiar, and I would tend to agree. There is a sense of irrationality, and yet haste about them, and they may be described as cacophonous in their action and presentation. While this may be common to perhaps one variety of entity, it has not been my experience that these such spirits are any more than the evil and destructive forces they are purported to be. Their use in execration magic is an obvious application, and everything about them seems extremely intense, bringing to mind a sense of Mars in Mercury. With respect to the spirits of former humans who gave their lives to the Jukai, a different approach should be taken to that of simple spiritual evocation. Working with the spirits of the *dead*, as opposed to those of non-human origin is, by definition, the most classical form of necromancy.



Only those with experience in this field should undertake operations of this nature, as the shades of those being called from the forest belonged to individuals desperate and tormented enough to take their own lives. They are inherently chaotic, potentially irrational and likely to challenge the authority of the practitioner, just as they once challenged the authority of society, the cosmos, and the laws of god. Respect should be paid to the spirits of the deceased as with any spiritual entity one intends to evoke, but bear in mind that the spirits of suicides are known to have taken at least one life during their term on Earth, and there is no reason to believe that they may not try to take another.

# BONES FOR MY BELOVED

**W**hile it is typically accepted that the path of the magician is a lonely one, it is not infrequently that we encounter others with whom we may travel some distance, with each other for company. We are keenly aware of the fact that our trajectories are ultimately different, and that the individual steps can only be made by the solitary practitioner themselves, yet we enjoy the company while it lasts and joyfully wish it well upon departing. We have faith that the winds of change will bring another companion along with new tales and new experiences for the both of us to share, although the version of this truth as perceived by the death-cultist will be a little different.

In the pursuit of death, we become more like it in each moment in time, throughout which the concepts of *past* and *future* cease to exist in either literal or metaphorical terms. Indeed, it is entirely possible to perform a ritual which, a week later, delivers its result. Similarly, it is equally as possible to encounter results for which one must, at some later stage, perform a ritual. Our linear, unidirectional perception of the flow of time is a both an intellectual hindrance, and responsible in large part for our remaining sane. Do we study to become doctors, or are we afforded the title simply so that we could undertake the years of study? This concept may seem ludicrous to some, but the reason it is not more widely adopted, is really very simple. For those who feel that their existence lies beyond their ability to control, in a cosmic sense, there is always the possibility of an alternative to something. For those who are undertaking a program of schooling, failure seems to be a possible alternative to passing successfully. On the other hand, a different field of study may be taken up altogether, and the original discipline abandoned. Moreover, those who venture at something new are often arrested by the mere *thought* of failure, but rarely by those of the hardships which are virtually guaranteed.



At the end of the day, the idea persists that there is always *something else* one could do; always a *Plan B* on the back-burner just in-case you need to admit to yourself, someday, that you weren't quite good enough to achieve what you *actually* wanted and that you're willing to settle. It is not enough for some to have just a *Plan B*, either. They need as many letters as they can get their hands on, until their current situation seems as empty as a bullet hole through glass, and their possible future directions as varied and numbered as the cracks which issue therefrom. I honestly wonder how anyone manages to achieve what they initially set out to do when so many alternatives exist, or if fear of failure drove them to avoid choosing any one particular thing, right from the start. To *keep one's options open* is to avoid commitment when things become difficult, turning instead to lesser plans when met with what should have been anticipated resistance. Ultimately, if one need *give one's life* in order to realise their dream, one must either give one's life or find something else to dream about; since most people don't want to die, the choice is simple. It is a rare thing to find those who are spurred by pain, motivated by failure, and completely and utterly fearless. They reject the entire concept of having alternatives at their disposal, and risk everything on the path they have chosen to walk. These people are the fanatics who have – for so long – so-devoutly refused to surrender, that they have even forgotten that surrender exists as a viable option. This is the death-cultist incarnate, and the radicalism of such focused commitment naturally precludes both the comforts of a menial life, and the longevity associated with a moderate lifestyle.

Let us consider, for the moment, the possibility that there *were* no alternatives, no fall-back plans, no *somethings else*, and control could be exerted at each stage of life so as to provide the individual with the ability to determine their own fate. In such a scenario, there can exist nothing in the subjective universe aside from that which has been consciously chosen, and the distance between here and there, variable only by the route which is finally walked. The key principle behind this concept is that



of the subjective universe and one's willingness to command its existence. I would like here to emphasise the term *willingness* over *ability*, as we are all actively – albeit subconsciously – creating our subjective universes whether we realise it or not. In order to have some, if not total control over the process, we must make the choice to do so, and it is only then that we come to realise that we've been doing it for a very long time. Whether it's our value structures and personal beliefs – especially when contrasted with the beliefs our parents instilled in us as children – or the perception of the world from our own unique perspective, categorising, integrating and synthesising new information is fundamental to the human mind. It is these tendencies, peculiar to humans, which allows us to interpret the abstraction known as the subjective universe, and to understand that all things are relative in the grand scheme of the cosmos. That is, all things are ultimately the same, separated only by degrees. Once we remove the resolution necessary for the observation of that degree of difference, any two things will appear identical to the subjective mind. To this end, failure – as with success – are degrees of the same entity, and ultimately, merely facades designed to allow the other some sense of an objective existence.

This does not mean that one will never *actually* fail, in the practical sense of the word. By this, I mean simply that while one may certainly score below a pre-requisite threshold, such as the passing grade on a test, one can only *truly* fail when one decides for oneself – as an act of will – to introduce the concept of alternatives. In fact, I believe one should pursue failure rather than see it as something to be avoided. Obviously, I am not suggesting that one set out to perform poorly, but one will likewise never come upon the height of their potential, if their efforts are only ever met with success. Once we know our limits, we are able to push them further, but we will never be able to appreciate true limitation without actually falling short of a goal. This is not an academic exercise, and it should be noted that the consequences are very real, indeed. Nevertheless, once we have found a place where success is met with failure in roughly-equal



measure, only *then* are we able to begin the work that will propel us beyond the reach of our former, limited selves, and into the next stage of our evolution. To this end, there can be no alternatives to our work, for our lofty aspirations will have to be balanced by an unshakable persistence not often understood in today's society. Moreover, once one's fate becomes inevitable, it becomes *imminent* and simply a matter of time, which itself is only an illusory convenience. Crowley put it best when he said *pure will, unassuaged of purpose, delivered from the lust of result, is every way perfect*. Thus, so long as you are doing what you believe to be your true will, the result itself must, by definition, be of no concern. This is how you become fearless.

In so far as this applies to our life's work, this is a perfectly valid method of accomplishing great things which others will mistake for miracles. When applied to the rest of our lives, however, a sobering reality comes back to haunt us. That is, we will all reach a point where, by necessity, we begin to leave behind everything and everyone we have ever known. This is the work of Saturn as the disciplinarian and taskmaster of the cosmos. For those who strive for the best they have to offer, they cannot expect, or accept, any less from the company they keep. Worse still, the effect of death-as-change means that, as our development accelerates beyond the seven-year cycles to which we are all inescapably chained, we quickly tire of our acquaintances, become alienated from our family, and seem incapable of retaining anything of any real value. It is not that we become some kind of horrible monster who cannot make friends and who shuts themselves away for an eternity, but rather that we begin to experience and really *appreciate* change as the only true constant in our lives. Thus, we can make friends as easily as see them on their way, and enjoy possessions both as purchases, and as donations. We find ourselves outgrowing ourselves at every turn, and what we have accumulated in our lives no longer seems to fit who we've become, to say nothing of who we're becoming. Eventually, it is only our own efforts which remain,



while the path between here and there will be forever manipulated by the ever-fluctuating face of change. There is no question as to the fact that we will arrive at our destination, but the method of our arrival is constantly in debate. With this in mind, it becomes entirely unreasonable to expect that any would be able to follow us, or even simply meet us there, at the end of the road – at least, on time.

It is natural that, as we grow older, we become more distanced from our parents and siblings. However, the practise of *our* brand of cultism precludes the ability to maintain personal relationships, foster productive romances, or even to raise children in a stable environment. This kind of alienation provides no comfort, and it all results from our aligning ourselves with the fundamental and universal truth: that the only constant in the universe, is inconstancy. It can be put no simpler way, and for those who still harbour the hope of getting married and having a family, you should burn this book. Or, sell it, if you are still preoccupied with the concept of money. Of course, this is not to encourage surrender – whether it be to fate or anything else – but merely to serve as a statement of inevitability. Engage with friends, pursue your romances and plant roots wherever you feel it best. Then, pay close attention as your friends stop calling, your partner begins to wonder why they don't know you anymore, and everything you've cultivated thus far becomes uprooted and deranged. By the same token, of course, you will most likely be too preoccupied with your recent achievements – or failures – to care.

If this sounds like some kind of melancholy melodrama invented to frighten small children, take a moment to think about all the childless couples who work professional lives, keeping perhaps a few dogs for company. Often, these same people will long for the time and financial ability to have the children they had wanted all their lives, until money became a priority and their lifestyles, now, so unforgiving as to never afford them the chance. Even this, however, is but a fleeting thought, and



their focus is quickly brought back to their jobs and comfortable lives. On a similar scale, there are those who never partner – either by choice or through circumstance – and thus have little reason or experience in conceding to the will of another. In the former case, the professional lives of the couple will require little contact between them, given the long hours and the responsibilities of high-powered, career-oriented employment. This actually lends itself to the maintenance of such relationships, however, as neither partner need continue to know the other, and happiness is found through inertia with respect to social, sexual and financial dependability. In short, they never see each other enough to get on each others' nerves, and when they do come together, it's only to satisfy some kind of fundamental human need; in many respects, an ideal partnership. In the latter scenario, these people are unlikely to even bother looking for social or romantic engagements, quite content with their own distractions and silence for company. Neither demographic – nor any other – is more, or less correct, yet the common theme here is one of personal isolation resulting from the directed advancement of an individual's unique being. Let these examples serve as both a warning to those who would prefer to avoid this kind of lifestyle, and as a statement of intent carved directly upon the altar of Saturn.

For the rest of us, all-too eager to set our lives on fire using social conformity for kindling, I can only wish you well, because only you will know where you're going, if not necessarily how you're going to get there. It is a stoic journey where one becomes so invested in the work of one's chosen discipline, that the subject matter would almost not exist without one's input. There is a passion here not of fire or momentum, but of gravity and the absolutely unrelenting pull of the nature of Saturn. While fire may cool or be humbled by its being combined with water, and momentum stopped or even reversed when understood in the context of Newton's Laws of Motion, there is no known opposing force to gravity. Even light and sound may be neutralised using polarisation and phase



inversion, but gravity has only ever worked in one direction, and velocity increases exponentially with time. Perhaps the discovery of the Higgs Boson – which, coincidentally, involved the use of an ionised atom of lead – will change our minds on the matter, and make antigravity technology a reality for future generations. For the moment, let us be content with the fact that no evidence exists to show that gravity could ever work in any direction but *down*.

Saturn demands a great deal, but what it takes with one hand, it gives back with the other, so long as you understand that it is an exchange and not simply some kind of cosmic give-and-take. If you want complete dominance over your own existence, you must be prepared to sacrifice the ability to decide when – and how – you have an effect on the world around you. Naturally, you will continue to influence others as they will, you – but it will no longer be your choice, and any such interactions will be at the whim of the universe. This is the territory of the career soldier, the on-call physician, the research scientist, the computer programmer, the musician and the artist. This is where we lose ourselves in our passions and our obsessions, losing sleep, weight and peace of mind in sacrifice to the greater goals of making a discovery, curing a disease, tending to the needs of others and expressing ourselves in new and vibrant ways. This is where divorce, depression and suicide become manifest for many, and where figures such as Vincent van Gogh, Ernest Hemingway and Viktor Meyer – all who took their own lives due to some factor relating to their work – live on as tragic reminders. It should be noted here, however, that it was *not* because of their immense sacrifices that these men were led to their deaths. Rather, it was because their sacrifices were not immense *enough* which generated the tension and psychic pain sufficient to induce suicide. Were they to give up their sanities, their social attachments and everything else save their individual work, they would – at least – have killed themselves for some other reason, and not because their aspirations had become an unbearable liability.



All that we are, we lay upon the altar of Saturn in order to ascend to higher achievements and loftier pursuits. We have no time to start a family, no reason to settle down somewhere, and no inclination to maintain relationships in all corners of the globe. We travel light and each and every thing we do is as a prayer or act of devotion unto our leaden patron. Every time we give him praise, we move just a little further away from the central mass of society, of which we were probably at the fringes to begin with, and out into the darkest reaches where only a select few will ever really understand what's actually going on. It is easy enough to appreciate that the more you learn, the fewer people there will be who are able to stimulate your intellect, or follow your discussions. As one cannot choose to be less intelligent, driven or talented, one must use what one has, despite the unfortunate consequences. On the one hand, we have the potential to do what nobody before us has ever done, while at the same time, we will alienate ourselves to a greater degree than we have ever been before. Because this is not a conscious choice but the result of a noble pursuit, this is less an act of retreat and isolation than one of taking the time, and making the space to consciously create our own subjective universe. Nothing new can ever be discovered without venturing into territory as-yet uncharted, and thus, it's certain to be a pretty lonely place to play.

There is an up-side to all this, however. The old saying *the way out, is through* comes to mind, in that we will experience our greatest degree of discomfort during the initial and middle-stages of our development. Once our veneration of death causes our evolution to accelerate, there will come a point where our internal changes come with greater regularity, and rapidity. While this occurs unconsciously every seven years or so, once begun, the evolutionary process eventually results in such rapid change that coagulation is no longer possible, and we remain in a state of constant flux. That is, we become some kind of amorphous ego shifting and evolving so quickly that, minute to minute, we will not



represent quite the same person as we were only a short time ago. Using a principle of mechanical physics helps to illustrate this point, in that a change in *direction* is considered a change in *velocity*, and any change in velocity is considered acceleration – even if one's speed remains the same. If one imagines a planet as it revolves around the sun, that planet will constantly be in a state of acceleration, even though both its average speed and orbital period remain fixed.

With this in mind, it becomes clear that without a sufficiently long period of quiescence during which we are able to reflect on our loneliness and isolation, we are both unable to experience these emotions, and simultaneously overjoyed by the company of even those well below our level of development. It is akin to an adult enjoying the company of a child simply because they are a sentient being, and not because they are necessarily well-versed in quantum dynamics. Conversely, it will be our peers who begin to bore us with their own expressions of advanced evolution, reflecting back at us a poor substitute for our own image. Ironically, we seek the company of the masses once more – including the common experience of romantic associations – on account of the now-novel fact that the rest of humanity is not like *us*, whereas it was once a source of great consternation that *we* were not like *them*.

While it may seem as though they have now become our pets, our work never ceases. As with all things, its end will come with a slowing in rate, and yet with an increase in significance. Thus, we will have more time at our disposal and a greater desire to engage with the rest of humanity. Unfortunately, this can only come about through the hardships and tribulations associated with a life dedicated to Saturn and the worship of death in all its forms. In my observation, the evolutionary process begins in the late-twenties, peaks at the age of thirty-five and does not begin to resolve until around the age of forty, depending on one's rate of growth. For those who begin early, equilibrium will come at an earlier age, but



for most, the seven-year landmarks of forty-two and forty-nine years will remain the best indicators as to when one should expect to see this kind of result. As Saturn is also associated with the passage of time, and thus by extension, decay and entropy, it is commonly accepted that those who remain heavily influenced by this planet only establish themselves in their later years. By the same token, the reason for their relatively slow progress is due to the heights to which they desire to ascend, and their climb is usually only halted by eventual boredom within their field. By no means will it ever be due to there being a lack of peaks waiting to be conquered.

It will be my legacy, and the legacies of all those who dare to risk the solitude, loneliness and isolation necessary for the travelling of this path, that will be left behind at the end of the day. While others will see themselves married, parenting or simply distracted by the glamour of existence, we will only watch helplessly on as society turns its back on its highest-achieving, and most-dedicated class of individuals. While it remains possible to consider alternatives to our life's work, the introduction of such alternatives also introduces the possibility of not achieving that which we set out to do, and that is entirely unacceptable. While it may take blood, sweat and tears to physically accomplish our goals, it will take the sacrifice of our time, our health and our hopes for social acceptance simply to keep our goals in sight, for once we lose our way there may very-well be no going back, and no second chances. We are those who work in the shadows of life, who wear black suits under white coats with no next-of-kin, no spousal privileges, none to mourn for us when we are gone and none to bury us when we are dead. We are the ghosts who live on in the annals of history, but will seldom ever really seem to *live* within our own lifetimes. This is a commonality shared by the greatest minds in history; whether looking to science, literature, art or magic for inspiration, the truly gifted and truly inspired live the most tragic and neglected lives, only to be paid their dues when their dues are



all that remain of them. Pertinent examples include Nikola Tesla, E.A. Poe, Socrates, Ignaz Semmelweis and Antoine Lavoisier – none of whom should be taken for granted. When others look to us and ask us why it is that we do what we do, and why we voluntarily sacrifice ease and comfort for the more thorny path, the only answer available to us will be because *there is no other way*, but they won't understand.

Wherever there is a lack of understanding, there will be ignorance, fear, suspicion and ostracism to take its place and fill the void. Anyone who sincerely ventures out on the path of Saturn will be feared, suspected and ostracised for no other reason than their unwillingness to play the meaningless, superficial, vain and contemptible charades so prevalent in modern society. Not having a social media presence, for example, makes you *antisocial*. Similarly, not befriending someone over the Internet suddenly makes you a loner and a misanthrope – even though it's the rest of society hiding behind their computer screens. This will spill over and manifest itself as a unique brand of anti-intellectualism with an astonishingly low baseline for what counts as *intellectual*. Once upon a time, it was understandable that the super-geniuses of the world who invented incredible things and unravelled great chunks of nature – from Galen to Galileo – would inspire fear in those who simply lacked the ability to understand their work. In the modern era, the black arts of computer programming and engineering have continued the pariah's tradition, and now, those who are masters of their trade are in the same breath labelled *hacker* and *terrorist*.

The evolution from master to outcast is a very small step. For those who have nothing, are capable of nothing, who want *everything* and yet are powerless to obtain it, there is the widespread belief that if one lacks the ability to create, then one also lacks the ability to destroy. When projected onto our high-achieving cousins, the awe and surrender one must acknowledge in deference to their incredible talent also renders one



powerless against it – primarily through ignorance of their work, and borne from an inherent lack of ability. It is this impotence which stimulates the fear response, and suddenly, anyone who is capable of creating on a grand scale must also, therefore, be capable of destroying to a similar degree. As fear builds and panic sets in, this paranoia changes from simple destructive capability, to a sophisticated destructive imperative. Simply put, if we were to observe someone who is very skilled with computer programming and Internet technologies, while remaining with ourselves completely computer illiterate, then the fearful, primitive subconscious kicks right in. In no uncertain terms, it will attempt to convince us that, *because they are proficient with communications technology, they intend to empty our bank accounts, steal our identities and do whatever they like, while we remain too impotent to defend against them. The solution? Kill them now, before they can play their endgame. If this sounds ridiculous, this is precisely the psychology behind the so-called tall-poppy syndrome, where the lesser and undeserving envy, hate and fear what the enterprising have attained for themselves, and thus go about sabotaging their future efforts by whatever cruel and disreputable means they are able. This is the kind of welcoming the death-cultist struggles to tolerate, and which we see so often in today's dysfunctional society. Worse than divulging to others that one venerates and worships the death current as the great cosmic equaliser, however – which itself is unusual enough to the spiritually stagnant – is telling others that your personal version of Left-Hand spirituality has brought happiness, contentment and peace to your life. While they still will not understand, they will now hate and resent you all the more, just for achieving a happiness they are incapable of finding for themselves. They don't want *yours*, they just want to destroy it. For them, *there is no other way.**



# SACRED GEOMETRY

**W**ithin ceremonial magic, the tarot, astrology and Jewish mysticism, there are a few numbers which seem to repeat themselves and appear with an uncanny regularity. These numbers are 1, 3, 4, 5, 7, 9, 10, 11, 12 and 22. The significance of these numbers varies between the numerous extant systems, but the major aspects of each will be discussed individually in order to provide the reader with an understanding of how they may be combined. Initially, *one* is the point, or the signifier of primordial existence. That is, in an otherwise-empty universe in which there exists only a single, infinitesimally small point, that one point cannot be conscious of itself or its environment, for it has no frame of reference by which to work. There is no *I*, there is no ego, yet this one point represents the beginning of all creation, Kether, god, the centre of the magic circle and any other analogue of unification one would care to mention.

When we introduce a second point such that both points are able to perceive each other, we also introduce the concept of consciousness, but not of *self*-consciousness. That is, while each point may look at the other and acknowledge their existence, they are still unaware of their own being, and may very well believe that they are the point at which they are looking. Moreover, the two points could be said to be identical, as one is only so far from the other, as the other is distant from the first. Their positions are perfectly relative with respect to one another, and thus the formula of  $1 + 1 = 1$  comes about. When we are working with only ourselves and another point in the universe, whatever that point is in reality, we are inseparably linked to, and defined by its existence. If a characteristic of that element were to change, we would also change in sympathy, and this is of great consequence in execration magic.



Upon adding a third point, we now have the first shape manifesting as a triangle. As a triangle of whatever-sort requires three corners for it to be drawn in two dimensions, the third point now allows us to triangulate the position of each point, such that self-consciousness becomes possible. That is, point A is so-far from point B, while point B is so-far from point C, and point C is so-far from point A. While this may seem like a complicated principle, the simple fact remains; in order to be able to define our position relative to anything else in the universe in unique terms, we will require a minimum of three points of reference, counting our own being as one of those points. So long as only two exist, we are left with the problem of these two points being both mathematical and spatial reflections of each other. It is this distinction between what we consider to be ourselves, and what we are looking at or observing, that gives us our sense of individuality. It is the number *three* which allows this to happen, and the third sephira is, naturally, ruled by Saturn. In this context, it represents wisdom through self-consciousness, or the knowing of oneself. In elemental terms, three represents fire, water and air, and forms the triangle of manifestation used in ceremonial magic.

The addition of the point to the triangle allows *four* to manifest, however, this number is far more complicated than those which came earlier. On the one hand, *four* implies balance as in the form of an elemental cross. However, it is misleading to think of the elements in terms of this number alone, and not in terms of  $3 + 1$ . This is because the earth element always seems to be left out of the equation, or is required to manifest in some way quite separate to the other three elements. For example, while *three* elements are used to construct the triangle, where comes the *fourth*? There are two answers to this particular question. Firstly, in ceremonial magic, the *four* becomes apparent as the centre of the circle, plus the three points which form the triangle. Moreover, the *four* is seen to represent the corners or watchtowers of the universe, and to incorporate the triangle within itself. In this manner, it finds its expression as *four*, instead of the



*fourth* of its  $3 + 1$  formula. This is of great significance, because this also implies  $4 + 1$ , being the four corners plus the point or intersection which lies at the centre of the circle, and which we will discuss momentarily.

The second answer to this question comes from simple geometry. While a triangle is the most simple two-dimensional shape, a tetrahedron is the most simple three-dimensional object. If one were to imagine a triangle lying on a table, a tetrahedron is formed by placing the fourth point directly in the centre of the triangle, and above the table such that each face of the object is equilateral. It is said that the triangle of manifestation is constructed in two dimensions in order to allow for an observable representation of the spirit being evoked, yet without the benefit of three dimensions in which the spirit may be able to move. Personally, I find this interpretation limiting, but there is a certain simplicity to be found in two-dimensionality which we lose when we add the third dimension. With these two answers in mind, we are able to explore yet further.

I would like to digress for a moment in order to introduce the reader to a well-established, yet little-known principle of primordial quantum physics. Around the time of the creation of the universe, the four basic physical forces – strong nuclear, weak nuclear, electromagnetism and gravity – were four aspects of a single superforce which later split into the quartet we know today. For reasons science has not yet explained – although some wild and prominent theories exist – gravity seems to have been the one force which was left out of the loop. By this, I mean that gravity is exceedingly weak when compared to the nature of the other primordial forces. One may question this notion as gravity is well known to be very real, tangible and not to be argued with. However, the way in which this principle was explained to me many years ago was of great benefit in its simplicity and poignancy. In order to aid the reader in coming to terms with the  $3 + 1$  phenomenon existing in this way within quantum physics, I will now provide the same example which facilitated my understanding



as a wayward youth. In reality, the concept is so simple, we actually overlook the obvious and jump far too soon into intuitive reasoning. If one were to imagine that someone were to fall from a great height – their jumping or their being pushed notwithstanding – then it can be seen what a great effect gravity has on the body. After some time, terminal velocity is reached and a most unpleasant end rapidly approaches. However, no matter the magnitude of the pull of gravity in this scenario, we take for granted the fact that the falling person in question will *not* simply shatter the surface below them at the atomic level, and pass through in one state of health or another. That is, we take for granted the fact that the force of *electromagnetism* which holds atoms and molecules very tightly to each other is infinitely stronger, and more resilient, than that of gravity. No matter the velocity at impact, any material which is sufficiently hard, dense or voluminous will eventually stop the momentum of a given projectile.

Possible theories as to why gravity – which is really the physical manifestation of the earth element on the material plane – is so weak relative to its cousins include those which speak of parallel dimensions, such as in *brane* or *M* theory, and posit that gravity alone has the ability to interconnect many of these branes, thus naturally diluting its observed effect in any one universe. I hesitate to remark on such theories, however fascinating I may find them, yet I would like to draw attention to the fact that we now have a physical analogue for the  $3 + 1$  model in which the element of earth, as manifested through gravity, is again the odd one out. Such parallels are to be seen everywhere in nature, and this is not the only example of how both very large and very small systems share many features, as any Hermetic philosopher would no doubt appreciate.

Moving along, the element of *five* becomes introduced when we accept the four elements as a tetrad, plus the concept of the point. That is, *five* is the number of the square, added to the number of the point. In ceremonial magic, this is the centre of the circle with the four corners of creation.



This is balance, and the fulcrum of the universe reacting to changes made by the magician, during ritual. This may be done with or without evocation, and so the triangle itself is not necessary, although *three* is implied within the *four* as  $3 + 1$ . Naturally, *five* holds all the classical associations such as the pentagram, the five senses and all other elements which may be used to better explain the nature of *five* and its manifestation in the material world.

Seven is the number of the days of the week, of the classical planets, and of the planetary metals. It is also the number of the higher elements forming down into Malkuth to form a triangle of water, and the equilibration of these two extremes about a central point. This is where Saturn comes into play, along with all its esoteric correspondences, and implies the creation of the physical realm and earth as its own entity, rather than as a spectre of spiritual fire, water and air. Earlier in this work, the question was raised as to why there exists no satisfactory representation of earth within the tarot other than that of *The World* card. Part of the reason can be explained using numerology, in that the seven classical planets – within which is Saturn, responsible for material manifestation – combined with the three higher elements, equals *ten*, or the number of Malkuth. Thus, there exists no practical need – nor, even any room – for an earth element to exist independently, as the three higher elements combine perfectly with the seven planetary associations to generate the physical realm as we know it. In this sense, the number of manifestation is *four*, in that the three higher elements – plus the point – equals four, and  $4 + 3 + 2 + 1 = 10$ .

The addition of the number of the manifest elements to that of the number of Man gives us  $4 + 5 = 9$ , and *nine* is both the square of *three* – the number of Saturn – and unique in that any of its multiples will resolve back to itself when simplified down to one digit. That is,  $9 \times 2 = 18$ , and  $1 + 8 = 9$ . This is true for any multiple of nine. This is also the number of



Capricorn as a sign of the zodiac. This self-generating tendency implies both resilience and regeneration, and yet also a degree of egocentrism and an inability to change. Or, more accurately, that whatever is changed clearly retains the principal elements of the original, modified to whatever degree. It is no surprise, then, that  $9 + 1 = 10$ , or Capricorn as ruler of the material plane – plus the *point* of existence – should equal the number of Malkuth and of the material plane itself.

When we combine the number of the physical elements with that of the metals and planets of classical cosmology, the number *eleven* is produced. That is,  $4 + 7 = 11$ , and the magical significance of this number is often referenced within various schools and philosophies, including the venerable *Thelema*, where much was made of it by Crowley and similar occultists. Numerologically speaking,  $11 = 1 + 1 = 2$ , representing harmony and division simultaneously, along with all the other correspondences pertaining to the idea of pairing. Interestingly, however – as already discussed in some detail above – the formula  $11 = 1 + 1 = 1$  remains equally valid, encapsulating the concept of fundamental inseparability despite the seeming objective distinction of any two things. Moreover, the eleventh card of the tarot is *Lust*, according to the Thoth system – also known as *Strength* in decks modelled after that of RWS – and is an equilibrating element when examined in the context of the Qabalistic Tree of Life. Although beyond the scope of this work, the number *eleven* also holds particular Hermetic significance, is often associated with angelic spirits, and appears within our base-10 numerical system as the first repeating non-zero number, being itself also a factor of twenty-two.

With respect to the zodiac, the number of Mankind plus the number of the planets equals  $5 + 7 = 12$ , or the number of *signs* which make up the sky as seen from Earth. Thus, Mankind, plus the correspondences of the planets gives us the twelve rulers of the heavens, themselves. Finally,  $12 + 7 + 3 = 22$ , or the number of Major cards in the tarot. This is



significant, as each of these cards is, in fact, assigned either a zodiacal, planetary or elemental correspondence, less of course the element of earth which we have proven must be a manifestation of the three higher elements, plus the seven planetary influences. Naturally, Saturn is of particular significance in this regard.

One number which often goes overlooked, however, is that of *fifteen*. This number, made up of the material realm plus the number of Mankind, is also the number of *The Devil* card in the tarot. Interestingly, the magical square of Saturn, comprised of three columns and three rows in which the numbers 1 through 9 are written, also has for the total of each column and each row, the value of fifteen. There is a great deal of mystery surrounding this particular arrangement, yet the association with Capricorn cannot be ignored. Moreover,  $9 + 8 + 7 + 6 + 5 + 4 + 3 + 2 + 1 = 45$ , and  $4 + 5 = 9$ . While Capricorn plus the material realm equals  $9 + 1 = 10$ , and ten is the number of cyclic completion, the number *fifteen* differs in that the spiritual nature of the Capricorn rulership is replaced with the base faculties of simple human beings. This can be seen in the formula  $15 = 10 + 5$ , and  $1 + 0 = 1$ . From this, it is clear that the perfection of the completed cycle becomes lost, and we are forced to start yet again from the initial point. Moreover,  $15 = 10 + 5 = 1 + 0 + 5 = 6$ , and *six* intuitively forms the alchemical triangles of a standard hexagram, yet without the equilibrating factor of the point – or, the self – at its centre. In this manner, the number *six* can be used to represent blind force in perfect harmony, yet without conscious direction putting it to productive ends. It is the solar system without the Sun. This echoes Levi's description of *The Devil* of the tarot, and with some degree of poetic license, this formula could thus be said to numerologically embody the so-called *fall of Man*. As there is little divinity to be found in the human animal, existing largely as a purely physical creature, it is his number which provides the *five*, or the complementary half of *The Devil* archetype. Simply put, *The Devil* itself is Man existing in a purely physical world, devoid of all spirituality.



If Mankind were ascended at the time of this writing, there would be no difference between the number of Man and that of Capricorn, but as it stands the number of *The Devil* remains *fifteen*. It will do so until our species evolves quite considerably in its social and spiritual attitudes toward itself and the rest of existence, yet the potential exists for each of us to make this transition alone, if we believe ourselves able. This is akin to leaping the gulf of Daath and mastering the nightside of the Tree of Life. For a detailed exploration of this concept, Kenneth Grant's *Nightside of Eden* should not be overlooked.

With all this talk of numbers and their significance, it should be kept in mind that of themselves, they are of little value to us in magical practise save for when they are used as symbolic markers for certain events, objects, or ideas. When Crowley said that all numbers are infinite and there are no differences between them, he was speaking literally, and this can be used to our advantage. Perhaps the most obvious application within any magical system is that which concerns the act of sympathetic execration. While hair, fingernails and a sample of the target's handwriting have historically been considered to be the most common and useful items, the name of the person and their date of birth are rarely ever excluded. This is because a name has power, in that it is thought to define and delineate the thing being named in its entirety. To Westerners of the modern era, this seems a foreign concept as names are simply labels used to distinguish between two or more separate articles. In times past, however, a name was the thing, in symbolic verbal form. In the Bible, there are passages in Genesis which speak of god being the *word*, and that all of creation was brought into being on account of the *breath*. Similarly, life breathed into Adam is contrasted with the story of the golem, who possessed neither soul, nor the power of creation itself, being mute. With this in mind, we can generalise and apply the notion of individuation to anything we care to consider. For example, if one were to say *car*, images of four tyres, an engine and a steering wheel come to mind. As does the notion of



transportation, which itself has nothing to do with the anatomy of the automobile and yet it becomes inseparable on account of the label alone. Similarly, to others who may have lost loved ones on account of motor-vehicle accidents, the concept of death may very-well be the first thought which comes to mind. Rather poignantly, Shakespeare writes in Scene 3, Act I of *Macbeth*:

*Ay, in the catalogue ye go for men,  
As hounds and greyhounds, mongrels, spaniels, curs,  
Shoughs, water-rugs, and demi-wolves are clept  
All by the name of dogs. The valued file  
Distinguishes the swift, the slow, the subtle,  
The housekeeper, the hunter, every one  
According to the gift which bounteous nature  
Hath in him closed, whereby he does receive  
Particular addition, from the bill  
That writes them all alike.*

Likewise, each model of automobile has a given make, model and particular purpose within the grander, all-encompassing title of *car*, to which they all belong. While specificity is good for effectively communicating more information about any one thing, generality allows the conceptualisation of a thing in order to distinguish it from what it clearly is *not*. In the above quotation, all breeds of dog fall under that one general title as opposed to that of *cat*, or any other animal one might care to mention. Similarly, the power of a name comes from its ability to be exceptionally specialised within a larger, more general subset. There would be little use in expressing the name Saturn alone, when it could equally apply to a planet, a god, a car, and any number of other things which bear that particular arrangement of letters. To get around this, sympathetic links are used to define what we are to consider, and what should be excluded. Handwriting is one such example, as no two articles of handwriting will



be found to be identical between any two people, but also birthdays, which are of particular significance in virtually all cultures around the world.

This is where the use of numbers comes in, for the work of execration. The date of birth of a target is akin to where a graph passes through zero, in terms of when the name of that person may be used to refer to them on a magical level. It is as simple a concept as imagining that two people share a name, but not the same birthday. By specifying which date we mean, we also specify the person to whom we are referring. This extends beyond the realm of cursing, however, and can be used to evoke or delineate anything we care to imagine. For example, the numbers of significance given earlier in this chapter may be used to bring into the consciousness the essence of those things to which the numbers themselves refer. In this manner, *seven* may be used to refer to the days of the week or the powers of the classical planets, while *fifteen* may refer to either *The Devil* tarot card, Capricorn via association, or the planet Saturn on account of the numerical totals of each row and column of its magical square. Interestingly, while the number *three* may refer to either Binah or the three spiritual elements, it does not include the element of earth, although earth itself is implied through the employment of the higher elements. Moreover, should the number *four* be used, while it may include the earth element, it no longer represents Binah, although it is similarly implied through the formula of  $4 = 3 + 1$ .

Use of numbers in this fashion need not be so literal as their being written on the temple floor and consciously contemplated. In fact, most magicians use numbers in various ways all the time, and yet fail to realise their use consciously as their symbolic presence tends to be quite subtle. When one constructs the triangle of manifestation, for example, one employs the number *three*. The casting of a circle implies a centre thereof, and so  $3 + 1$  comes to mind. When the watchtowers, archangels, daemon



princes or other forces are called from the corners of the universe, the manifestation of *four* is made complete. This continues ad nauseam, and all numbers may be added or subtracted in the manner given above for various magical formulae.

When a particular number is to be used within ritual, it may be exemplified by the drawing of an identical sigil, the tolling of a bell, or the placement of objects such as candles as many individual times as is required for the completion of that number. As another example, one could place twelve candles about the circle if one were interested in utilising the essences of the zodiac. Alternatively, one may place a lodestone or render a sigil at each of the corners in order to more effectively utilise the power of the four elements, watchtowers, directions, archangels, daemon princes or the *fours* of the tarot. Use of numbers in ritual is limited only by the imagination of the practitioner, and the creative among us will always find new and interesting ways to make full use of this aspect of magic. It should be noted, however, that the particular meaning behind any given number is dependent upon the significance assigned to it by the subconscious mind. Naturally, simple numbers such as *one*, *two* and *three* represent unity, division or opposites, and stability respectively, as these are almost universal interpretations. By the same token, however, those of a melancholy outlook may regard *one* to indicate loneliness or solitude, *two* to mean company or partnership – as with the *Two of Cups* or the *Lovers* of the tarot – and *three* to mean a crowd. Ultimately, it is the significance assigned by the magician themselves which makes all the difference, and numbers should be considered from this perspective. Clearly, the classical associations of the number of elements, days, planets or signs of the zodiac are convenient and should not be ignored, however, once we start to move into numbers in the hundreds or even the thousands, these associations prove to be ineffectually simplistic.

The number *nine*, as you will recall, is unique in that any multiple will



resolve back into itself. Thus, so long as any number in a relatively high range is a multiple of *nine*, we know that the *nine* itself will remain the overriding factor. While this is not true for other numbers, it illustrates how a root or base integer may be incorporated into a larger number, for the expression of more than one ideal. The ubiquitous 666, for example, could be said to be multiples of 111, 222 or 333. In the latter case,  $3 + 3 + 3 = 9$ . Alternatively,  $3 \times 3 \times 3 = 27 = 2 + 7 = 9$ . Again,  $6 + 6 + 6 = 18 = 1 + 8 = 9$ , and  $6 \times 6 \times 6 = 216 = 2 + 1 + 6 = 9$ . From these examples, it can be seen that Capricorn has an inextricable association with the number 666, and its relation – if only symbolically – with the Christian devil. By extension, *The Devil* tarot card may therefore be said to be a part of this whole numerological debacle, and similarly associated with 666 via its correspondence with its zodiacal sign.

While for many this will simply be an academic exercise, others will find the manipulation of numbers to be of great interest and benefit to their work. At very least, for those who enjoy mathematics, it provides for additional stimulation and immersion within their arte. Although much of this work is academic in that various associations and their numerical representatives must be studied, distilled and examined thoroughly, the use of numbers is exceptionally straightforward. For those who employ sigil magic, a number may be incorporated within the sigil itself, or simply written somewhere on the page. They are glyphs all of their own, and their incorporation into this kind of work need not be obfuscated any further. Alternatively, the sigil may be encapsulated within a geometric shape with an appropriate number of sides and corners. Within physical ritual, as mentioned briefly above, a number may be exemplified by the repetition of an action, the speaking of a phrase or an event which reaches a climax such as the tolling of a bell in relation to the number itself. This is not the same as counting to a given number, but representing the number as a separate unit, distinct from those above and those below. This may be visualised by imagining that one has fifteen identical poker chips. If



you were to lay these out in order, from number one to number fifteen, which would come first? If they were laid in a circle, where would the circle begin, and where would it end? In this example, naturally, there is no concise answer. That is, unless the chips themselves were numbered so as to present an ascending order from chip number one to chip number fifteen, they would all be infinitely interchangeable. It is the same when we apply this to sequential acts such as phrase repetition, bell tolling and so forth. While we may consciously count the number of repetitions so as to know when one should stop, we must also accept the notion that the sequence by no means *begins* with the first repetition and *ends* with the last. The number of times the act is repeated represents, in itself, the entirety of the number being exemplified and not a sequence from zero through to that particular number.

While this seems rather pedantic, the effect of this error is easy to visualise, in that if one were to count to *fifteen* by degrees, one would have  $1 + 2 + 3 + 4 + 5 = 15$ . This gives us a final block of five repetitions, including all symbolic meanings of the lesser four digits, rather than the single block of fifteen which was our goal. It may help to think of each repetition being an entirely unique occurrence, and that the intended sequence does not begin with the first, nor does it end with the last time the act is performed. With this in mind, what we end up with is a single set of fifteen individual repetitions which constitutes one full set; nothing more, and nothing less.

Throughout all of this, the number *four* repeats itself in more places than perhaps any other number. From the elements to the watchtowers, and three-dimensional geometry to the points on a compass or a cross, the number *four* seems unusually ubiquitous. Other examples include the Tetragrammaton, which in itself may be found an entire system of magic built almost entirely around this one number and its various permutations. Of note, however, is that the Yod-He-Vau-He of the



Tetragrammaton includes the repetition of the letter *He*, the second copy of which represents the element of earth. Thus, this formula is really one of  $3 + 1$ , with the three *unique* spiritual elements preceding the final and heaviest element in direct parallel with the triangle of arte, coupled to the point of manifestation at the centre of the circle. For a full and comprehensive dissertation on the practical application of the Tetragrammaton, including a detailed explanation of its numerological symbolism, I would highly recommend that the reader explore Donald Tyson's *The Power of the Word*. This work not only reveals the theoretical mysteries of the ineffable name of god, but also how these mysteries may be put to effective use in all kinds of ritual and ceremonial magic.

The similarities don't end there, however, and while the the following topic has been touched on briefly earlier in this work, I would like to reiterate its significance and enter into a greater degree of depth, for the benefit of the reader. Believe it or not, there is a parallel in physics which dates back around fourteen-billion years, to the very beginning of our universe. By this, I don't mean the stuff *inside* the universe, but the very nature of the universe, itself. Going right back to the beginning, if we can even call it that, the four most fundamental forces of quantum physics; electromagnetism, strong nuclear, weak nuclear and gravity, all existed as a single, interrelated, primordial superforce. Naturally, the laws of physics as we know them today don't really apply to this period of history, however, it lasted for only an incredibly, *incredibly* short time before gravity split off from – or was ejected by – the other three fundamental forces. While the other three did eventually separate, we have an instance which essentially predates the universe we know today, with the laws of physics we take for granted, and which conforms to the  $3 + 1$  model we have been discussing at length within this chapter. Taking the concept a little further, this one superforce could be considered the point of creation which – at the time of losing the gravity component – becomes the triangle of manifestation, from which the universe as we know it was able to be formed. In a sense,



everything we see around us could be said to have been evoked through this triangle, as both a physical quantum phenomenon of the early universe, and as a magical act of cosmic proportions.

As a final thought, the number four has, for the longest time, represented the element of death within the Chinese culture. This is due to the fact that the pronunciation of the number very closely resembles the phonetic equivalent of the word *death*, to a greater or lesser degree in all dialects. While this may seem like simple superstition, there is perhaps a more fitting number for this association than the one which ultimately represents mortality and the material world.



# SACRAMENTS OF THE FLESH

**W**ith the dawn of the 2<sup>nd</sup> millennium CE, in a world where limitless information has become the new drug of choice, it seems as though the masses have become so intoxicated with the possibilities of tomorrow that there is not – nor will there ever be – an end to it all. Everywhere we turn in our informaticised world, not only do solutions abound for any number of our problems, but even for those problems we don't have, there is the expectation that we could easily obtain the remedy. This state of being has never before existed in this history of our species.

Rather than apply these newfound benefits to the enhancement of our lives, however, and in demonstration of how arrogant Mankind has been potential to be, we have chosen to level our sights at nothing less than our own mortality. Rather than improve the lives we have, we have targeted the one thing about our existence that defines us more than any other as the transient, finite and unique entities we really are. This is not academia, nor is this some kind of pseudo-philosophical extrapolation on the nature of immortality in terms of species continuation; this is the literal, personal, and ultimately *selfish* belief that of all the problems we may encounter throughout our lives, death will not be one of them. If you listen to the media, all that is required for a limitless lifespan is the cessation of tobacco use, a healthy diet, plenty of exercise, adequate rest and sleep, moderate alcohol consumption, abstinence from recreational drugs, as few medications as are required to properly manage one's existing conditions, a stress-free lifestyle and an environment free of toxins, pollutants and all things which detract from the maintenance of good health. Failing this, a heavy reliance on the latest advances of medical science. The rest will probably sort itself out, or so the thinking goes.



Surely, we have all heard this before, and while the promise of never-ending life is not usually disseminated in such blatant terms, the underlying insinuation still persists. If one were to claim that such a lifestyle actually enabled one to evade death inevitably, they would be ridiculed by even the most incomprehensibly stupid among us as being deluded, and quite possibly insane. Nevertheless, where death was once a personal encounter to be acknowledged and respected, it seems to have become little more than an inconvenience which needs to be mitigated. The luxury we now have to make healthful choices in an effort to consciously improve our own wellbeing has – among other things – been blown so incredibly out of proportion that we have started to believe that there are no limits to the benefits of being healthy. Indeed, having low cholesterol, an appropriate body weight and fully-functioning organs would be of great advantage as we enter old-age, and with the average lifespan increasing significantly with each generation, good health becomes all-the-more important. The nobility and plain common-sense of this concept has been perverted, however, and respecting one's physical body is now simply the means to the end of cheating death indefinitely. The psychology is simple; if we are able to choose to be healthy, and if we are able to choose to avoid those things which we know to precipitate death – such as smoking cigarettes and eating fatty foods – then we will not die from lung cancer or heart disease. As we still find death terrifying as a society, it is a short step from wanting to *prolong life* through the adoption of beneficial practices, to believing that we can *avoid death* by the same means. At very least, a pro-active approach allows us to more-easily ignore the inevitable, and to pacify our consciences with the knowledge that we are – in a sense – suffering or sacrificing for our immortality, and that suffrage unequivocally deserves the reward we were promised.

In the world we live in today, there are few selective pressures common to our ancestors of only a few hundred years past. The advent of modern medicine, antibiotics, radiographic imaging and advanced surgical



techniques allow us to cure a great number of diseases, and to treat a host of conditions which may have proved fatal to our forebears. There exists little need for physical activity in Western culture, however, and exercise has become a luxury for the vast majority of us who are not regularly engaged in physical labour. In times past, the very concept of exercise was a moot point; manual exertion was simply an inescapable fact of life. It is interesting to note that a recent *Sydney Morning Herald* newspaper article published on May 30<sup>th</sup>, 2013 states quite clearly that *sitting is the new smoking and your chair is out to kill you*. Further to this, convenience has become paramount, and fast-food a staple for many modern families. Poisons such as alcohol, tobacco and narcotics abound, and this is not at all surprising given the hectic, stressful nature of our day-to-day existence. Although the topic of chemical recreation is fascinating in itself, it remains far too broad a topic to be adequately covered here, and I would suggest the interested reader explore Aldous Huxley's *Doors of Perception*, which treats the subject in a unique and comprehensive fashion.

All this comes to a head when we step back and really examine the fundamental principles underlying the nature of this supposed immortality. The first thing which should be made clear, however, is that it isn't real, and that there is no such thing as true immortality, no matter how fearful we may be of death or how badly we would like to evade its rather decisive touch. And, no, standing up instead of sitting down isn't going to help. It must be said, and repeated until the listener has fully digested the crux of the matter – which you can tell has occurred when they begin to experience an episode of morbid panic – that some day, *you are going to die*. If you try to run, or waddle as the case may be, you'll just die tired so you may as well just sit there and make it easy on yourself. Modern medicine can't save you, the gods can't save you, and you sure as hell can't save yourself. Even your friends will die, your parents will die, and your pets will die. Your life partner will die, your children will die, and in fact, everyone you have ever met – or will ever meet, assuming



those you've met are not already dead – will also die. Death is something that you have no control over save in expediting its arrival; something that you are powerless to prevent, and something that will haunt you from the time you are old enough to understand what it is, until the day it comes to claim its prize. In fact, in the time you have spent reading this, you have died just a little bit more than before you began, and there are no concessions provided for refunds or exchanges should you become dissatisfied with where, and how you spent your time.

As you may already have suspected, the death-cultist takes a slightly different approach to the inevitability of dying, and a unique perspective in terms of the immortality offered by the fearful multitudes. It should be reiterated here that death-cultism is in no way shackled to the concept of wanting to commit suicide, nor to that of terminating one's existence as an act of misguided supplication. Rather, the phenomenon of death and the esoteric mystery of its persona are pursued, aligned-with on a spiritual level, accepted on an emotional level, rationalised as unavoidable by the intellect and learned from, through one or more of its various manifestations. If death results and oneself is the ultimate cause, then it was in pursuit of these mysteries that life was lost, and not as an intentional act of self-murder. It should be noted that manifestations of death come in all shapes and sizes. Some examples include literal, physical expiration, to the philosophical concept of change, the alchemical formula of sexuality and the scorpion of the zodiac, *la petit mort*, growth through the shedding of old skin, tangible metaphysical experiences, the near-death state of consciousness and evolution toward ever-higher levels of existence. This certainly happens within one's physical lifetime as one cannot experience death if one is already dead, yet perhaps continuing also in whatever existence there may be after the mortal coil has been shuffled off, should there exist such a place as-yet unknown to our science. In fact, for those who have experienced the subjective reality of this so-called *afterlife*, the realisation eventually dawns that in order to immerse oneself fully in the



experience, one must be rid of the prison that is their corporeal shell. For these privileged few, the gross nature of the physical plane is but a caricature of existence, and its supposed treasures but distractions for those who perceive a life beyond Malkuth. Either way, if the masses want their immortality, it just leaves more death for the rest of us.

Having seen beyond the veil myself and well into the astral realm, I cannot deny that other planes of existence are both present and very, very real, however I must refrain from speculating as to their nature or place in our universe as I have absolutely nothing of any scientific merit to offer in this regard. At the very least, we can always speak of our physical incarnation with some degree of subjective certainty, along with the notion that our own individual deaths will not stop the world turning for others. This brings us to the sacraments of the flesh. Earlier in this work, I commented that the reason that death-hastenings are so prevalent in our society is, quite simply, because *dying feels good*. By this, I mean to say that if it were not for the perceived benefits of the *immortality formula*, few would take it up by choice due to its rather stringent limitations. While a number of people do enjoy recreational exercise – and this is quite apart from sports, which offer competition and gaming as added incentives – why then is there such a cliché with respect to gymnasium memberships which lapse and remain virtually unused, well after having been purchased? In truth, 21<sup>st</sup> century society has little need for physical expenditure. We no longer maintain farms for our own nutrition, nor do we travel long distances on foot or by horse, let alone not having monuments to build such as the pyramids of Egypt. In short, we have industrialised our world to the point that physical exercise constitutes driving to the supermarket to buy soda and box of donuts. For those who detest physical training and yet are fortunate enough to have a regular sexual partner – to further illustrate the point – it would not be at all surprising if sex was the sole activity of their cardiovascular exercise regime.



This is not to discourage physical activity in the name of Left-Hand spirituality. In fact, I would be remiss if I did not clearly state that the immortality formula is, without a doubt, one of the healthiest philosophies we have at present. I would also very highly recommend that anyone concerned about the potential length of their life, or the quality of their physical health in later years adopt this philosophy in whole or in part, as there exists a great deal of evidence to support its efficacy. In the name of common sense, however, I would also recommend that one dismiss the idea that it will keep you young and alive for ever, because only vampires can do that. The simple fact of the matter is that if one enjoys physical activity, one should pursue it in whatever form one desires, be it through sports or private physical training. For those who do not enjoy exerting themselves, there is no reason to run for hours, lift weights or develop one's musculature and cardiovascular strength, unless one is simply afraid of dying due to the consequences of a sedentary lifestyle. Of course, if one were to live longer by any means, one would hope that the life gained would be life enjoyed. I do *not* enjoy exercise of any kind whatsoever, so the notion of exercising to live longer, coupled with the need to exercise *even more* in order to maintain this newfound health, is doubly unattractive.

Nutrition is another point common to all living things. There is a general consensus that good food invariably tastes bad, and that's precisely how you know that it's good for you. While this is, of course, a little facetious, the concept came about with good reason. When we examine the other end of the spectrum, the converse is almost universally true, and thus makes for a better example; bad food tastes *great*. Anything fried in animal fat, or just deep-fried for that matter, along with the high-sugar, high-cholesterol, salt-laden, meat-encrusted, creamy, cheesy or just plain tasty is sure to be incredibly bad for you. Whether it's heart disease, diabetes mellitus or bowel cancer, there's no escaping the fact that the foods we most enjoy are the ones which are the absolute worst for our health. Moreover, given



the feast-or-famine genetics our species is currently expressing, there's really no such thing as consuming these foods in moderation. This begs the question that, if we know that this sort of thing is ultimately going to kill us, then why do we persist in this kind of activity? In *The Satanic Bible*, LaVey writes about the subjective mind being more concerned with the taste of one's food than with its nutritional content, and our lives are nothing if not subjective. Moreover, our bodies *crave* this kind of food, and research has shown that the fatty and the sugary stimulate the same reward pathways in the brain as hard narcotics, and have the potential to be similarly as addictive. While I personally do enjoy a variety of cuisine, I have absolutely no qualms over the fact that this variety generally consists of fast-food burgers, deep-fried chicken, meat-heavy pizza, full-strength soda, chocolate, candy, ice-cream with sprinkles and really, any sort of subjectively-appealing, objectively-appalling cuisine. I realise that these practises are unhealthy – especially when combined with a sedentary lifestyle – yet they make me happy, and happiness is in short supply in this, our enlightened, Modern World. Obviously, I'm well aware that the more I eat, and the less I move about, the closer I come to dying. Far and away from any esoteric or spiritual association with the death current, the simple fact of the matter is that I am promoting my own physical demise through unhealthy lifestyle habits. With this in mind, I laugh in the face of self-preservation so long as I am able to enjoy my slothful, gluttonous ways, and that is where I – and other death-cultists – differ from the fearful masses. While the superstitions of the religious-right still echo with the selling of one's soul for material reward, the worshippers of death *in situ* have a far more quantifiable exchange in mind; physical comfort in the time we have, rather than suffrage for the decades we've chosen to give away. Signing a pact with the devil in exchange for a cheeseburger and a carton of fags doesn't quite have the same feeling of romance about it, but this is real life, and not superstition.

Assuming for the moment that a sedentary lifestyle and food unhealthy



enough to tranquillise an elephant are not to your liking, there exist a whole host of other death-hastenings peddled by those within, and without our society. The dangers of tobacco smoke have been well-researched, and in the social climate of the 21<sup>st</sup> century, smoking a cigarette is apparently the most evil and reprehensible thing a person could ever do. In Australia, where plain-packaging laws have set a milestone in trademark infringement against numerous tobacco companies, and where the only two demographics which remain socially-acceptable to harass are smokers and fat people, a rather liberal step has been taken away from what began as health-promotion, and is now but a stone's throw from goose-stepping toward velvet fascism. Now, I am not trying to argue the point that smoking is good for your health, because that hasn't been true since the 1930s. Nevertheless, the draconian action taken by lobbyists, governments and mass media further encourage the unspoken insinuation that if you quit smoking, you will not die of lung cancer; and since they don't explicitly remind you that you *are* going to die, that whole side of the message goes entirely unaddressed, and therefore unacknowledged.

Even the statistics around tobacco smoking have been skewed to suit the agendas of those who control them – much like the global warming debacle. The truth is, ten-percent of all lung cancers are not related to tobacco smoke in any way, be it primary or secondary smoke. Moreover, only fifteen percent of smokers will actually develop lung cancer in their lifetimes, and they are the fifteen percent who smoke the most cigarettes per day, over the longest period of time. Similarly, patients are not considered to be at clinically significant risk if they have smoked less than twenty *pack-years* worth of tobacco. By definition, twenty pack-years is the equivalent of twenty cigarettes per day, for one calendar year of three-hundred-sixty-five days, multiplied by twenty years. This equates to roughly seven-thousand-three-hundred packs of twenty cigarettes, or over one-hundred-forty-six-thousand cigarettes in total. This may be divided any way the smoker pleases, including half of one pack for forty years,



or two packs per day for ten years. At this point, some smokers will already have lung cancer, while the vast majority will not. By this calculation, if one were to smoke only five cigarettes per day, one would have to smoke for eighty years – which means that this person must reasonably be over ninety years of age – before they were even at moderate risk of developing neoplastic growths in and around the lung. As with most things, there are extenuating circumstances and numerous significant factors which all play a part in determining one's particular reaction to tobacco smoke. Nevertheless, while it is no-doubt already clear to the reader that cigarettes are really, really bad for you, it should now also be evident that there is a whole lot the anti-smoking lobby doesn't want people to know. It needn't be said that, without adequate information, there can be no *informed consent*, let alone the ability to make an unbiased decision. One must decide for themselves whether it is better to make a bad decision for a good reason, or a good decision brought about through dishonesty and external manipulation; reverse peer-pressure, as it were.

While lung cancer seems to be everyone's preoccupation when it comes to the debate over tobacco, there are a number of other physiological changes which occur, and which have the potential to seriously ruin one's day long before the appearance of the first tumour. While a great deal of time needn't be spent on these issues, it should be said that emphysema and blindness are two of the more concerning problems. Why is it, then, that cancer gets so much attention these days? It's clearly the sexy new disease of the 2<sup>nd</sup> millennium, but why? It seems to have become the new devil in an age where the religious-right no longer holds the fears of the common people to ransom. To fill the void, we choose to elevate diseases which frequently affect all demographics of our society – unlike HIV or polio, for example – and so are able to keep the attention and sympathies of *everyone* in our corner of the world; if only with the reminder that, at any time, it could happen to *you*. It should be clear that this fear of death drives the whole anti-smoking campaign, and with the



irrationality of fear, the promise of life-prolongation is easily turned into the unconscious assumption of physical immortality. It is interesting to note that throughout history, regions as disparate as Europe and the Far East underwent periods during which the possession or cultivation of tobacco was prohibited. The specific punishments for those found to be in transgression of the law were varied, yet the spectrum generally ranged from excommunication at one end, to execution at the other. While we now know that tobacco is bad for you, it could be argued that it had a far-greater health impact during the periods in which such laws were in effect. Ironically, this only furthers the association of this one, perhaps misunderstood plant with the spectre of death.

The very mention of prohibition brings to mind the topic of alcohol consumption, due in large part to the restrictions implemented in early 20<sup>th</sup> century America. While there exists a place for ethanol – the intoxicating compound included in alcoholic beverages – as a medicine of various application, its use as perhaps the only socially- acceptable inebriant remains its primary reason for being. By classification, ethanol is a toxin to human physiology and impairs the functioning of the brain in numerous ways. While the long-term effects on the liver and other organs is widely known, it is often overlooked that the intoxicated frequently sustain injuries from alcohol-fuelled assaults, vehicular accidents, falling from heights or simply from falling-over. There is even a medical term for injuries sustained in this manner, known as DFO. Simply put, a patient who presents to the emergency department and is determined to have DFO, is said to have sustained their injuries due to their having been *drunk*, and *fell-over*. Completely aside from the indignity of it all, the fact remains that alcohol is imbibed almost exclusively for the subjective mental state that it produces, and this is driven most emphatically by the need to escape the confines of one's reality. Between alcohol and tobacco, the need for chemical recreation seems inherent within our species, although animals such as elephants have also been known to intentionally



ferment their food in order to become intoxicated, hard as it may be to imagine. I do not enjoy the inebriating effects of alcoholic beverages, nor the taste, and anyone presently naïve to the potency of distilled spirits would be thought rather peculiar if they did not – upon taking their first sip of hard liquor – seriously question the wisdom of taking a second. Nevertheless, there is in fact a place for the responsible use of alcohol in the pursuit of death gnosis.

As tobacco was once used in far-more lethal ways than smoking in order to induce coma and a mystical experience, small amounts of alcohol will produce – especially in those who lack a tolerance to alcoholic compounds, or the alcohol-dehydrogenase enzyme – a kind of stupor particular more to the mind, than the body. As the dosage increases by degrees, it becomes clear that the mind is losing control of the body altogether, and itself along with it. One becomes a mere passenger for the duration of the episode, and so long as the fine line between measured-intoxication and all-out drunkenness remains well respected, one may notice the gradual decay into entropy against which one can offer no resistance. As the nature of any drug use is entirely subjective, it becomes impossible to state unequivocally how much alcohol it would actually take for the psychonaut to first reach, and then maintain this altered state of mind. The effects themselves will be the best guide for the individual, and repeated experimentation will be required in order to determine a roughly-correct individual dose, in addition to the frequency of dosing over the course of several hours.

First and foremost, one should not allow oneself to become physically ill from their alcohol consumption. If this is ever the case, then either the dosage is far too high, or the frequency far too short. Secondly, one should aim to reach a state of mind in which it becomes somewhat difficult to follow the thought processes of others as they explain reasonably sophisticated concepts and ideas. Care should be taken to avoid pushing



this to the point of becoming unruly or argumentative when socialising with others. Finally, the desired state has been reached when one's concern for oneself has been virtually obliterated, including any attention paid to physical comfort, the level of one's intoxication, and the presence or absence of any remaining mental faculties. This state is almost akin to twilight sleep, and resembles zombification to some extent. This is also the point most drunkards would recognise as the time to call it a night, when the alcoholic euphoria is gone, and the body is both physically depressed and very slowly sobering up. It is not a particularly pleasant experience, but nor is it wholly unpleasant, so long as this drug is respected for being the toxin that it is. Again, this is a fine line to walk, and a difficult state to enter willingly for any amount of time. The natural urge is to drink more, in order to again experience the disinhibition of deeper intoxication. This must be resisted, and a strict dosing regimen adhered to, if this kind of journey is to be fully appreciated.

Ultimately, the mind becomes accustomed to functioning at a highly-impaired level, the body remains numbed from the depressive effects of the drug, and one is unable to care about very much at all, no matter how important one's concerns seemed only a few hours prior. All forms of excessive stimulation should be avoided, and the ideal environment would be a comfortable, softly-lit room with gentle music and a relaxed atmosphere, well away from harrowing displays of public intoxication and the need to interact with the chemically disinhibited. When maintained successfully for an extended period, the result will be direct experience of the nature of entropy from the human perspective, and set within the context of the subjective human psyche. There is little danger here, so long as one does not drive a vehicle, operate heavy machinery or walk around too much, while the prize is nothing less than the subjective experiencing of the nature of entropy, itself. That is, allowing oneself to consciously become a part of the primordial tendency of all things to fall - unhindered - into the spiral of decay which will ultimately end



in complete annihilation. Naturally, the pursuit of this objective via the use of chemicals such as ethanol cannot be actively condoned, nor recommended, and while I have here discussed my own interpretation of events and my own personal journey, I cannot guarantee that it will be the same for everyone. Thus, common sense must prevail, just as each individual must take responsibility for the outcomes of their own actions however pleasant or disagreeable they may be.

With the concept of personal responsibility in mind, I would now like to cover a few important principles concerning the use of drugs other than tobacco and alcohol. First and foremost, while the instinctive reaction of the vast majority of our society to the notion of recreational drug use will be one of abhorrence and disapproval, it must be kept in mind that the universe is entirely non-moral, and is incapable of making value-judgements. The ability to judge and condemn according to a presupposed set of moral criteria is an entirely human failing, and this phenomenon cannot be observed in nature, nor should anyone claim that it is a fundamental part of god's *modus operandi*. While the subject of taboos and the psychology behind them falls well beyond the scope of this work, the very concept of labelling and marginalising an individual – or a group of individuals – is anathema not only to magic in general, but also to the death cults of Saturn, in particular. Death does not discriminate. The importance of understanding and accepting *why this is* simply cannot be understated, and while the passing of judgement upon our fellow human beings is at-best an ugly convenience, it may also be – at-worst – the sign of deeply-ingrained prejudice serving only to hinder one's own spiritual evolution.

It is worth noting that the most frequently misused drugs – excluding tobacco and alcohol, for the moment – are not actually the illicit narcotics. While it is a little-known fact, it remains no-less true that prescription medications are the ones which lend themselves to the greatest degree



of abuse. This is but one example of how tenuous the line between medicinal and recreational pharmaceuticals really is. Add to this the facts that laws are constantly changing, that they differ wildly between jurisdictions at any given point in time, and that the social and cultural norms with which we are familiar simply do not apply with respect to other nations, and we have a problem. It is simply too-easy a thing to label recreational users *junkies* or *addicts*, and just as inaccurate as condemning any and all who consume alcohol with the label of *alcoholic* or *drunkard*. The main point of difference between the two, however, is the legal status of narcotics versus that of alcoholic beverages; again, subject to change, and – at some point in the recent past – both having been allowed or prohibited depending upon the sociopolitical climate. During American prohibition, for example, all forms of liquor were banned, and diacetylmorphine – better known by the brand-name *Heroin* – was only withdrawn in 1923 CE, then ultimately made illegal to possess the following year. On another note, cannabis is now being decriminalised in the USA, and has existed in numerous places around the world quite free of all but the most basic of legislation, having been so for many years. Conversely, there still exist some places where possession of even a small amount will earn you summary execution. It should not surprise the reader that cannabis – this most ubiquitous of street drugs made popular by both the hippy movement and every imaginable variety of stoner-folk – has now secured for itself a legitimate place in the pharmacopeia of Western medicine. While there exist a host of therapeutic applications, perhaps the most clinically beneficial include its use as a highly-potent analgesic, as a means of stimulating the appetite – colloquially known as *an attack of the munchies* – for the promotion of relaxation, sedation and sleep, and as an anti-emetic used to alleviate the discomfort of nausea and vomiting. Secondary effects include the decreasing of pressure within the eye, thus serving as a useful treatment for glaucoma.

While these effects are all singularly beneficial in themselves, when



examined more broadly as a constellation of therapeutic benefits, it becomes clear that cannabis may very-well be the single best adjunctive drug in the treatment of cancer. For those undertaking chemotherapy, for example, nausea and a loss of appetite are well-known side effects. In addition, the pain of cancer itself typically warrants the use of some of the strongest opioid narcotics available to our science, and even these are neither entirely successful, nor terribly well-tolerated when used in high doses and for long periods of time. Naturally, for those with such advanced disease that no curative treatment is possible, the concept of *quality of life* becomes of paramount importance. This is the realm of palliative medicine, and its sole purpose is to ensure that the patient enjoys what little time they have to the full – which may be anywhere from a few years of moderate discomfort, right down to a few days or weeks of excruciating pain – and that when the time finally comes for them to die, they are not left anxious and crying from fear of the unknown, or shaking and screaming in the agony of the present. Clearly, the largely-arbitrary nature of narcotics legislation has only served to muddy the waters between what *could* be done on the one hand, and what *should* be done, on the other. While caution must certainly be used when the relaxing of drug laws is being considered – such as with the Heroin maintenance trials made famous in Canada, the United Kingdom, Germany, and a number of other European countries – equal attention should be paid to the benefits which may potentially be lost due to over-legislation borne out of ignorance.

The simple fact remains that drugs of any kind have the potential to greatly improve quality of life, whilst simultaneously having the ability to render one's existence not-at-all worth living. Furthermore, and to reiterate yet again – this is entirely separate from the value-judgements we place upon those people, practices and compounds we find socially unacceptable. With respect to recalcitrant alcoholics, for example, their own self-destructive habits involve no illicit substances whatsoever, and



they are – by all means available to them – not only permitted, but in fact encouraged to continue, if one should interpret modern advertising as a means of subtle coercion. Conversely, the elevation of cannabis from a drug to a medicine – now used to benefit those for whom few satisfactory alternatives exist – is proof enough that our own prejudices are at-best arbitrary, and at-worst seriously counterproductive to the social evolution of our species. At the end of the day, nature doesn't discriminate, and nor does the death current as it manifests to each of us on an individual level. With this inevitability in mind, and with the maturation of our modern age, we now have the ability to choose not only the time, place and manner of our own deaths, but also the nature of the final leg of our journey before we shuffle off the mortal coil. It is through the use of drugs – including tobacco and alcohol, where applicable – that we are able to increase the quality of our lives far beyond what many would think realistic, but it is still beyond the power of *any* drug to alter the inescapable fact that we are, still, entirely mortal.

When considering the potential benefits that drugs of all kinds may bring to our lives, there are a few important concepts which must be remembered, lest one fall prey to the allure of convenient self-deceit. The most obvious of these involves the nature of recreational narcotics and, while these may or may not be *illicit*, their application varies substantially from those drugs commonly applied to therapeutic ends. The very concept of chemical recreation insinuates that there is something desirable or beneficial about these compounds when they are introduced to the human organism. Whether swallowed, smoked, injected, insufflated or taken rectally, the effects are intended to be felt acutely, usually with a relatively small dose, and expected to last for a reasonable amount of time. During this period, the mind and/or body is subjected to varying degrees of sensory disturbance as a result of complex, high-amplitude physiological and neurochemical changes. There is nothing inherently mysterious about drug use, nor is it some kind of black art where each and every



product ingested is a highly-potent cocktail of highly-toxic chemicals; unsurprisingly, for this sort of experience there exist nothing better than tobacco and alcohol, in that order. The real artistry, however, comes into play when we examine the wholly subjective nature of pharmacological interference with the baseline functioning of the human brain. Without exception, *all* drugs are a form of illusion; depressants mask excitability, stimulants mask depression, hallucinogens disguise reality, empathogens make you want to pet the carpet and pain-killers make you unable to feel. There's a drug for everyone and for every situation, but the reason they're so misused and misunderstood is simply because they're being used for the wrong purposes. Drugs aren't a solution to your problems, unless your problem is just one of not having enough drugs. For everything else, society likes to term this behaviour *escapism*, but I take serious exception to the overuse of such an inaccurate assessment. More than just a chemical fantasy, the key to the true power of pharmaceuticals is the subjective state they produce within the mind of the individual, which in turn allows them to view and experience themselves subjectively. It's almost like being able to transfer your consciousness into somebody else's body for a day, and hang out with the person you thought you were – only now, you can interact with them as though the bathroom mirror had come to life. How would you feel about yourself? Could you even stand to be in the same room with them? The person we all think we are is very different from the person other people have to deal with on a daily basis, and we have very few ways of experiencing that part of our personality, ourselves. It would not at all surprise me to discover that it is in fact this subjectively subjective state which is the objective norm for our species, and what we consider our *sober* personae, to be but empty shells devoid of inherent meaning. This is the absurdity – of the Albert Camus variety – which drugs afford, and when used responsibly, actually bring us closer to ourselves rather than further away.

The caution here is one of common sense. Clearly, if we prefer the people



we are when we are not ourselves, then something is very wrong with who we've become. Moreover, the allure of the subjective is incredibly powerful because it is, essentially, a clean slate devoid of all of our failings and weaknesses. It is also illusion, and while drugs can lead us back to ourselves, only we can make the changes we want to last. Throughout all of this, much has been made of diet and lifestyle, alcohol, tobacco and all sorts of curious and unhealthy practices. It may surprise the reader to learn that these are not, in fact, the sacraments of the flesh within the current of Saturnian death-cultism. These are but *things* within each of our lives, including that of the cultist, and it is instead the very essence of one's life that becomes the highest sacrament in honour of the Lord of Death. To deny death is to work counter to our purpose, and to evade it by all means available is to align oneself – if only philosophically – in opposition to the nature of Saturn as the Father of Time. It is not that a poor diet itself somehow venerates the spirit of death, save for the fact that it is the antithesis of conventional wisdom with respect to living a long and healthy life. It is not enough to simply rebel, of course, but it has been well-established both here and elsewhere that the most unhealthy practices are so very-often the most enjoyable. Some restraint has been taken in the writing of this chapter, however, and any potentially-destructive activities expanded upon in detail have been limited solely to those which one person may effect only upon themselves. I leave it to the reader to determine precisely how far they wish to take their self-destructive pursuits. Nevertheless, it remains clear that there is a world of danger out there, and any number of ways to push the envelope in search of our philosophy made manifest. Similarly, there are innumerable ways to die and most of them are likely to be rather unpleasant. As we age, however, it is important to keep in mind the notion of these sacraments; the intentional and unbridled slaughter of the self for the sake of one's own pleasure, while revelling in the cold, hypnotic emanations of the Lord of Death from just beyond the threshold of the veil. The closer you get to the point of no return, the clearer the instinctive whisperings become and the



more the lines between life and death begin to blur; whereas the fearful will play at experiencing risk for a cheap thrill, imagine the magnification of that thrill into fear, then panic and – finally – unrivalled terror. For the cultist, when this level of stimulation becomes the norm, what more could there be? When *even more* is added to the *too much*, and further still when even this becomes *not enough*, where do we go from there? This is the nature and the mystery of the sacraments of the flesh.

## PART II: PRACTISE



# PART II: PRACTISE



# A NOTE ON MAGIC

**I**t may surprise the reader to know that I am not entirely sure I believe in the concept of magic. That is, as a scientist by training, I have been taught to rigorously test each observation, deduce a reasonable hypothesis, test the hypothesis and draw conclusions therefrom. The ultimate goal of this scientific method, therefore, is to take a common event and extract the fundamental, reproducible elements by which we are able to create formulae for future prediction. This is entirely reasonable, and seems to be the most efficient means of devising and implementing scientific principles in our current age.

That said, there are other, somewhat more outdated forms of scientific methodology common to the Middle Ages which take quite a different approach. The most popular of these systems is that of empiricism, or empirical observation. Rather than attempt to predict through formulation, empiricism only tries to explain through some form of physical analogue the seeing or hearing of a phenomenon, and is largely unconcerned with reproducibility. While this may seem infantile to modern scholars, it should be noted that certain elements of empiricism have crept into our vernacular, and some have even been expanded upon by modern science, reiterating the fact that while it may be significantly outdated, empiricism has not always been universally incorrect. A prime example is that of the motion of the sun across the sky. We still speak in terms of the sun rising and setting, when in fact it does no such thing. The apparent phenomenon of the sun becoming visible over the horizon in the morning is a factor of the Earth's rotation about its axis, while the sun itself remains stationary relative to our planet. To this end, it can be seen how ancient Egyptian religion could be based upon this observation, and yet why the need for objective analysis remained unnecessary. Moreover, when we explore the nature of myth, religion and folklore, we often find highly-technical



anomalies or unusual practices couched within an explanation involving a supernatural deity or some kind of divine intervention. Naturally, this is due to an individual's inability to understand what it was that they were experiencing, and therefore attributing that experience to something well beyond the reach of Mankind.

Such attribution is perfectly understandable, and within the mythos of virtually every culture familiar to contemporary anthropologists, there may be found some very interesting stories and half-truths which we are now able to verify – at least to some degree – with modern science. This in itself is utterly astonishing from a practical point of view, yet ancient or so-called primitive practices are so-often discarded, dismissed or ridiculed by both modern scientists and modern occultists. Yes, I will admit that the concept of crystal, herb or mineral magic does not lend itself to great scrutiny, yet of greater importance than the elements themselves are the very reasons why these practises were employed by ancient cultures. Of course, that is not to say that they do not actually hold some kind of inherent esoteric power, but I use these examples as the ones most scientists would identify as being of the least credibility. Another example may be that of astrology. Completely aside from the fact that astrology paved the way for *astronomy*, why do we ignore the prevalence and significance of astrological practises within ancient cultures? I am puzzled by the lack of interest most scientists show toward palaeoanthropological pseudo-science as this is where all science began, and to consciously yet arbitrarily avoid the consideration of *anything* is, in itself, to be wholly unscientific.

That said, I certainly do not believe in anything supernatural. That is, I do not believe that anything can exist outside of nature. The paranormal, however, is quite different, and I am most open to the possibility of the occurrence of phenomena I cannot easily explain – and yet will not readily dismiss, as seems to be the fashion these days. To this end, and



after having been a devout atheist for the better part of my life, I decided to engage with the various systems of magic – both modern and classical – in an attempt to sound-out, as it were, the reality behind magical practise. Taking a pragmatic approach, I began a journal in which I recorded my magical experiments, beginning with introductory exercises and working up toward the full ceremonial evocation of various spirits. At the time, I certainly did not believe anything of any significance would occur beyond the realm of basic psychodrama, and I was content to perform my rituals purely as a means of recreating historic and anthropological ceremony. I consciously adopted a position of empirical observation rather than that of scientific methodology, and accepted the fact that all results would be subjective and unprovable rather than objective, verifiable and reproducible. With this in mind, I began to work from E.A. Koetting's *Works of Darkness* as it contained a simple, yet fully-functional system for ritual evocation, and also a number of introductory exercises.

After about one week, and only two or three exercises into the book, I began to see all around me what I now know as the astral realm. There was a doubling effect and a seeming transparency to the objects which filled my daily life, and it was almost as though I could see beyond the physical, and into the aetheric blueprint of everything around me. At this point, I genuinely believed that I was losing my mind, and immediately ceased all further experiments. It took another three days for the unusual perception to fade, and it was then that I decided there really must be something to this, after all. Since then, I have performed many evocations with varying degrees of success, along with other magical operations for whatever purposes I felt most appropriate at the time. Still, to this day, I am not certain that I actually *believe* in magic, per se. That is, I have nothing in which I need actually believe *in*. Secular magic is such that there are no gods, deities, forces or figureheads who require belief, praise and continual devotion. This kind of practise is akin to having a toolbox full of gadgets, and the spending of one's life trying to figure out what



they all do, and how they can be used for practical ends. It is my firm belief that what we now call magic will one day be explained, formulated and incorporated into the accumulated sum of all modern science, yet called by a different name once it is fully understood. This may not happen for many hundreds of years, yet one advantage we have over our historic ancestors is that we *do* have the benefit of modern science to show us where all of this esotericism will eventually end up. That is, we can at least have faith in the idea that what cannot be explained at this point in time need not be relegated any longer to the realm of myth and superstition. Rather, once the machines are built and the right minds turned on to these ideas, the mysteries of ritual magic, angels, demons, spirits, gods and even death itself will be examined, explained and eventually taken for granted as fact.

Having performed my experiments and frightened myself sufficiently with their results, I can now attest to the fact that magic is completely and utterly real, however its effects are also entirely subjective. With that in mind, I do not continue my ritual operations with the expectation that I will ever be able to prove any of what I have, and continue to experience. Rather, my system has evolved into a pseudo-spiritual model for personal advancement and internal growth based around the principles of death, and the archetype of Saturn. To this end, the magical concepts given below are largely theoretical, quite subjective and founded upon the idea that differing perspectives bring their own rewards simply by virtue of their being different. It is the nature of empirical observation that a number of explanations may exist for why a thing is seen to happen, as no attempt is made to reproduce the phenomenon or test the various hypotheses in a controlled environment. While this may not be sufficient for medical science or particle physics, it offers a subjective point of view where there can exist more than one correct answer, and a subjective experience which the individual can interpret however they see fit in terms of their own intrinsic growth. It is my hope that the following



chapters will be considered from a theoretical, intellectual perspective, and that the application of the principles therein will be understood to be both subjective and also completely separate from the need for their belief. Moreover, I would even encourage a skeptical approach so that one may determine for oneself what is of greatest value, and to prove conclusively that secular magic can exist at the very least on a subjective level, without the need for the attribution of observed phenomena to the will of a creator being, or to the realm of the supernatural which cannot, by definition, rightly exist. Healthy skepticism, however, requires that one accept a paranormal explanation when none other exists.



# PROBLEMATIC TERMINOLOGY

**I**n this modern age, where magical practise of all kinds has become a commonplace pursuit of both spiritualists and occultists alike, it is difficult to comprehend how so many fundamental differences can exist. This is both a problem of terminology as much as it is one of the understanding and application of basic principles, and these discrepancies between systems seem to permeate all levels of development. Prime examples include the direction in which the magic circle should be cast, how the flow of energy is affected by hemisphere, the subtleties of evocation versus invocation and the nature of both the magical and fanciful imagination, to name but a few. Thankfully, there is a generally-held consensus that the right-hand-side of the body is projective, and associated with fire and air, while the left side is receptive, conversely associated with water and earth. Of course, this is not absolutely universal, and some authors recommend that one's dominant hand be regarded as that which is projective. In this case, those who are left-hand-dominant – or simply left-handed – would use this hand for magical projection, and the other for magical reception. I take some exception to this perspective, among others, and I will endeavour here to provide the reader with a sensible, working solution grounded in the principles of electromagnetic physics.

First and foremost, too much emphasis is placed on the notion that the power of magic is *within us*, and that the trappings and accoutrements of ritual magic are both superfluous, and unnecessary for the sufficiently-developed mind. This marginalises both the practise of physically-based magic – ultimately denying the earth element and its nature to which we are all linked, in Malkuth – and also the efforts of the practitioner in that they have not reached the point where magical instruments are no longer necessary. While it is true that magical power resides within the



individual, this does not mean that its expression cannot be better-directed and manipulated with the appropriate tools. Even the wholly meditative practise known as the *open-handed gesture*, in which no physical devices are required or employed, can be successfully worked by anyone versed in even the most rudimentary of esoteric systems. Naturally, one's efficacy will be determined by their stage of growth, but the open-handed gesture is nothing more than a system of magic founded upon the idea that one's self is all that is needed for the projection and manifestation of one's will. It is by no means indicative of any particular stage of development, and it could even be argued that the proper time to abandon the use of ceremonial implements is when the entire concept of ritual itself becomes redundant. That is, when your own personal will is made manifest in reality *before* the conscious mind becomes aware of the desire. When we are able to have anything we want before we know we want it, then ritual – and therefore, the use of tools – becomes completely superfluous, unless one uses ceremony for recreation or maintains an altar solely for the purpose of displaying the esoteric objects one has collected. Until such time, the proper care and respect must be paid to all areas of practise, including the books and artefacts which make our magic possible.

This brings us to the simplest and most ubiquitous of all operations: the casting of the magic circle. In all the material I have read on the issue, there seems to be great discord between those who prefer to cast their circle clockwise, and those who cast their circle counter-clockwise. Moreover, any number of justifications have been used for the choice of direction, which further complicates the issue between one of simply left-versus-right; by introducing different reasons for one way over the other, there is no common ground upon which a simple decision can be made, and each reason must be evaluated according to its own merits. Perhaps the oldest and most historically informative system is that of *deosil* versus *widdershins*, or sunwise versus counter-sunwise. In the Northern Hemisphere, the sun appears to move across the sky in a



clockwise fashion. This was observed by the early pagans, and adopted into their ceremonial practices by way of the direction in which they cast and circumambulated about their circles. Although seemingly primitive, these pioneers were attempting to align themselves with nature, and they did this by mimicking the cycles which they observed around them. Conversely, when neopaganism started to become popular in the 1970s, the question naturally arose as to which direction one should observe with respect to the Southern Hemisphere, as the sun appears to progress through the sky in the opposite direction to that of its Northern counterpart. While the choice would seem relatively straightforward, in that a simple reversal is all that would be needed to again match the sun's motion, even this is complicated further. Historically, the concept of widdershins circumambulation has been associated with lunar energies, and also those of a dark, nocturnal, subconscious and even nefarious vibration. It could be said that deosil energies vibrate along the Right-Hand-Path, while widdershins energies vibrate with those of the Left. Paganism is, by definition, a Right-Hand-Path theology, and thus it is not at all surprising that an association with its counterpart would be a source of some consternation, particularly among its Southern Hemisphere adherents. This matter has largely been settled with the general consensus that one should follow the rotation of the sun, irrespective of the direction in which it appears to move. Conversely, widdershins energies apply only in so far as one's practise directly opposing deosil motion, irrespective of physical locality.

Continuing on from the idea that deosil versus widdershins energies are of particular significance, we move into the territory of what has historically been called *black magic*, and the realm of Satanism. While this is largely a phenomenon of the latter half of the 20<sup>th</sup> century, the contemporary resurgence of grimoire magic has seen many thousands of new works having been published, along with numerous classical texts having been edited, revised and updated for modern scholarship and application.



While this in itself is a wonderful thing from both the practitioner's and the student's points of view, the sheer volume of material being put forth has unavoidably introduced a number of untested, historically inconclusive and occasionally downright-invented concepts with no basis in principle, let alone in practise.

The predominance of Satanic grimoires and others of a Left-Hand-Path orientation that do not shy away from dark subject matter, along with the Satanic concept of inversion – perhaps taken to an impractical degree – has led to almost everything of value being unnecessarily questioned, and some of the most fundamental practices needlessly modified or otherwise thrown out entirely. Such grimoires will instruct the magician to cast their circle counter-clockwise, while little or no explanation is provided as to why this should be done. It is my personal opinion that the nature of widdershins vibrations is what is desired in such workings, yet no attention has been paid to those living below the equator, with most of these systems having been developed in North America or the United Kingdom. If this is indeed the case, then it is intended only that those living in the North cast their circle as instructed, while those in the South would reverse the direction. Moreover, the purpose of this seemingly-arbitrary assignment would be to engage with the widdershins energies of a counter-clockwise rotation – again, only in the Northern Hemisphere – however, I have yet to find any resource which explains such a practise fully, and to my own satisfaction. At the end of the day, this could simply be a matter of conceptual inversion so-often practised by those of the Left-Hand-Path. Nonetheless, it is worth noting that the principles of physics upon which magic ultimately rests will not change, or in some way especially accommodate those who follow any one particular philosophy over another.

Within the collective body of magical practitioners exists a particular demographic who employ both clockwise and counter-clockwise



directions in their spell-casting. The association with deosil and widdershins energies still predominates, however the application is somewhat different, with the target audience again seeming to be those of the Northern Hemisphere, while little attention is paid to those who live in the South. This group of magicians tend to work with both angelic and demonic entities, assigning them the value judgments of *good* and *evil*, respectively, and thus prepare their ritual space in a similar fashion. When evoking angelic spirits, a clockwise direction – presumably in correspondence with deosil rotation – is employed, while the opposite is true when working with demonic spirits. Moreover, it is common to observe these same practitioners placing their altar in the North or East when angels are involved, and the South or West with respect to demons. While the direction of summoning can often be arbitrary, as those who have some experience with evocation may well know, the historical associations with the corners of the universe may as well be observed, if only as a matter of convention and personal preference.

It is interesting to note that this practise, while founded on little more than a historical reliance upon the deosil versus widdershins system and a value judgment placed upon the nature of various entities, has more in common with the earliest pagan constructs than most others of contemporary introduction. To this end, it can be seen that the early pagans must have stumbled onto something worthwhile and effective, if couched in terms of solar rotation as observed from the Northern Hemisphere. With the advent of modern science, we now have the ability to look further into the principles of quantum mechanics, and extract from these universal and indivisible truths a consistently-applicable system which does not rely upon folk lore or blind historical adherence.

Of particular note is the mnemonic of the *right-hand-rule*. This concept is one employed in electromagnetic physics as a means of determining the direction of rotation of a magnetic field, or the direction of flow



of current within a conductor, as the result of interaction with a given magnetic field. The underlying physical principles are relatively simple and state that, whenever a current flows through a conductor such as a wire, a magnetic field is produced which encircles the wire in a particular direction. Similarly, when a conductor – again, such as a wire – is in motion within a magnetic field, a current will be induced and will flow along that wire, again in one particular direction. In order to determine the manner in which the current and the magnetic field are travelling, we use the right-hand-rule.

If one were to make a fist with one's right hand and point their thumb straight up – as though giving a sign of *thumbs up* – the thumb would be pointing in the direction of current flow, while the four fingers curled into a fist delineate the direction of the magnetic field. If seen from the top, the flow of current would be travelling directly toward the viewer, while the rotation of the field would be seen to be counter-clockwise. Conversely, when seen from below, the field would be rotating clockwise, while the current flowed directly away from the observer. This principle is common to all examples of electromagnetic propagation, and in fact serves as the underlying foundation upon which all electric motors, generators, alternators and other such devices are based. As an alternator in a motor vehicle spins, for example, the motion of coils of wire moving through the magnetic fields of several powerful magnets induces a current, serving to maintain the charge of the battery. Without an alternator, modern vehicles would have little more than twenty-minutes of available power before the spark plugs ceased to function, and the engine came to a stop.

The question remains, however; how can we apply this principle in ceremonial magic? The answer is as simple as choosing a direction of travel, depending upon the nature and objective of any particular ritual. As we have seen, a counter-clockwise rotation will serve to direct a stream of energy upwards in relation to the plane in which the rotation is



occurring. To this end, if one desired to fill their circle with a particular influence, such as those of a planetary or elemental vibration, one could cast a counter-clockwise circle, knowing that this particular direction would project energy into the circle through the point at its centre. Similarly, the triangle of manifestation could be cast counter-clockwise in order to maximise the flow of energy into the sacred space, aiding the tangible appearance of ritually evoked spirits. In order to project one's will into the universe, however, a circle cast in a clockwise direction would be most effective. According to the right-hand-rule, as seen from above, a magnetic field rotating in a clockwise manner will induce a current directed away from the observer. Thus, a clockwise circumambulation will result in the accumulated energy being directed into the ground upon which one is working, and more specifically, into the aetheric plane away from the magic circle, directly through its central point.

To this end, the direction employed is not dependent upon the motion of our sun, nor the hemisphere in which one lives, yet it is still in harmony with both nature and fundamental physical principles which can be observed even at the sub-atomic level. Given the axiom *as above, so below*, it takes little imagination to see how this could be expanded beyond the microscopic, and into the scale of planets, galaxies and black holes. Moreover, this system has always felt instinctually correct when applied to my own practise, and I am certain that others will share my experience should they work their magic using the right-hand-rule as a point of reference.

It is worth noting that, for those who perform the Qabalistic Cross or Middle Pillar exercises, the drawing down of light from above the crown chakra will induce a magnetic field about the body which will rotate in a clockwise fashion, as the flow of energy exits through base of the spine. This effectively sets the stage unconsciously for the projection of the pentagrams of the Lesser Banishing Ritual of the Pentagram, and for



clockwise circumambulation in general. While the magnetic field may originate with the practitioner – at the level of the heart chakra, incidentally – the flow of current extends to the ends of the universe, entering the individual through their crown, and exiting through their base chakra, respectively. Conversely, for those who employ Eastern techniques of chakra charging and choose to draw energy *up* through the base chakra, a magnetic field of counter-clockwise rotation will be generated. As counter-clockwise circumambulation results in a current moving upwards within the circle, the Eastern method of charging – as with the various Western methods – illustrates perfectly how linear energy flow along the spine corresponds directly with the right-hand-rule, and the generation of a corresponding magnetic field.

Entirely aside from the method by which one chooses to prepare their ritual space, the fundamental purpose of the magic circle itself seems to be a topic of some confusion. If we examine the classical grimoires of the Renaissance and the European Middle-Ages, the overriding influence of Catholicism becomes apparent. To this end, a great deal of information pertaining to evocation and occultism in general was written in such a way as to mimic the objectives of the State religion. The practise of religious magic – that is, Catholic-approved magic – even has its own name, and is collectively termed *theurgy*. The circles of the Goetia and the Heptameron make for excellent examples as to the kinds of elements which were introduced in order to Catholicise secular occultism. About the goetic circle, there are numerous god-names written in Hebrew and used as a kind of girdle by which the magician may defend themselves. Likewise, the Heptameron circle includes the use of the names and sigils of both the godhead, and the ruling spirits of the seasons, the days and so forth in order to more accurately align the operation with the cycles and holy spirits of nature, and to receive the blessings thereof.

For those of us who are not Catholic, the question arises as to what



one should use in place of god-names. Obviously, nothing will suffice as an equally-potent substitute for the ineffable names of god, and so I take exception to the concept of the magic circle being used solely for protection if it cannot be employed by the non-Catholic. Moreover, it seems ludicrous that one could command a spirit in the name of god, speak to it in a wholly impolite manner, expect it to complete its assigned task in a timely fashion, and yet *not* take advantage of the fact that the magician will – eventually – have to deconstruct the circle which has afforded them their only means of protection. Simply put, if an entity is capable of effecting a change in the world on your behalf, there is no reason that it could not also effect a change that could kill you, once your circle has been packed up for the night. There is, however, a much simpler and far more logical explanation.

When we look around us, we see a vast universe of which we are but one small part. That said, our own unique perspective of that universe must, by nature, be completely subjective. While there does exist a universe out there which all of us are capable of experiencing, it is the experience itself which will differ in as many ways as there are people on our planet. This is because our own experiences are – themselves – subjective, and thus even something as seemingly real as the universe must be a function of that subjective experiencing. This raises the question of whether there really does exist an objective truth behind our existence. The simple answer is yes, objectivity *does* exist as we would like to understand it. The world around us *does* exist in objective terms. However, those terms are wildly different from what we perceive with our physical sense organs. Even between species, there is a vast difference in visible spectra, electromagnetic sense, sonar navigation ability, and the like. Between people, there is less of a difference, yet each person's unique interpretation will be entirely theirs, and any such objectivity is lost in the translation between the reality of a thing, and the perception of that reality by the individual.



With this in mind, it could be said that everything we see around us is the product of our own interpretation, and our own imagining. As Andrew Chumbley writes in his *Qutub; this Truth by many lies is taught*, and to this end, anything which is subjective must also be malleable. This is where the magic circle comes in as a tool for representing the nature of the universe as it relates to us *subjectively*, completely doing away with the unreachable ideal of objectivism. If we were to look around and try to manipulate the universe on a universal scale, we would only be reminded of our own relative insignificance in the grand scheme of the cosmos. Conversely, if we were to cast a circle about a point, with this point acting as the fulcrum upon which the universe rests, then we are able to conceptualise the manipulation of the universe with respect to that one, solitary point in space, and the conceivable boundary we place around it; that is, the circle itself. Simply put, we generate our own symbolic *centre of the universe*, and in doing so, we negate the overwhelming element of size as we may instinctively accept that it will be equally big in all directions. Moreover, having now the central point upon which everything is balanced, we are able to leverage the happenings of the universe in accordance with our will, while the source of this leveraging can only come from within the circle, and not from the chaotic outside world. If we look again at the Heptameron design, this concept is implied through the use of concentric rings. The innermost ring is drawn at six feet diameter, the next at seven feet, then at eight feet, and the last at nine feet. These numbers correspond to the sephiroth, with the sixth or innermost representing Tiphareth, or human consciousness. Each subsequent ring represents the subsequent sephira, with the space beyond the circle itself being Malkuth, the tenth sephira and the sphere of physical manifestation. The symbolism here is obvious, yet it is also extremely elegant in its use of numerology, the Tree of Life and the concept of emanation originating with a point, to finally be projected into – and take shape in – the phenomenal universe.

For those who wish to work with some form of the Heptameron circle,



it should be noted that the measurement of nine feet is largely arbitrary, and any area large enough for the operation will be sufficient – although the experienced practitioner will certainly have worked within an astral temple due to a severe shortage of floorspace, so even this concept is not set in stone. Of primary significance, however, is that the measurements of each circle maintain the correct proportions; the outermost circle should be nine units of measurement across the diameter, with each recessive ring being of eight, seven and six units of measurements across, respectively. The practitioner is free to work within the entire ritual space, from the centre to the outermost edge. While it is entirely possible to step *beyond* the bounds of the magic circle, if one should do so, then one is no longer in conscious control of their subjective universe. Simply *reaching* beyond the boundary, however, is perfectly acceptable as it is generally understood that, so long as one does not contact the ground beyond the established border, then one has not *grounded* the energy raised within the circle, so to speak. While it is certainly possible to pass one's hand through the boundary and feel its presence physically, it has been my experience that all energy raised will remain within the circle itself, unless consciously directed outwards, as with the casting of the triangle of arte. That said, I have also found that energy flows most freely when one is positioned at the centre of their ritual space, directly above the point of manifestation. This point naturally corresponds with the centre of the circle.

With knowledge of how and why one should prepare one's temple, the question of banishing rituals comes to mind. In the classical era of magic, it would not surprise the reader to know that the concept of banishing was taken literally, and entirely at face value. There exists no evidence with which I am familiar that demonstrates any kind of historical analysis with respect to the purpose, or mechanism, of ritual banishing. Occult author E.A. Koetting has proposed in his writings that the act of banishing – whether through the use of the Lesser Banishing Ritual of



the Pentagram, or by another method – does not so much remove the spirit from our own sphere of perception, but rather that it removes *our* presence from the view of the spirit. This is a fascinating proposition, and given the subjective nature of personal experience, I can find no reason why this would fail as a perfectly valid explanation of the process. If we dissect the theory of ritual constructs and their removal from subjective magical reality, we can easily see why this may be so.

First and foremost, it must be understood that the nature of the universe and the supposed hierarchy of spirits is, ultimately, a moot point from the perspective of practise and applied sorcery. Hierarchies of any kind are entirely human constructs, and while natural degrees and states of dominance do exist in the wild, there is no distinction made between the lion and its prey in terms of one being inherently superior to the other. Again, this kind of superiority is a human invention borne out of the need for conceptualised order. With this in mind, we can see that the so-called demons are not *inferior* spirits, just as the supposed angels are not *superior*, with respect to Mankind and each other. To this end, all forms of existence are both equally valid, and invalid, depending on your point of view and degree of cynicism. When considering the nature of banishing, then, we cannot think in terms of hierarchy as the classical magicians once did. Instead, we must rely on logic and the laws of physics – again – to help us form a cogent and workable theory as to what really happens when we banish, and if we need these things to happen in order to perform effective magic.

Anton LaVey likened magic itself to a combination lock, in that all elements must be present, and in the correct order or degree, for the formulae to be successful. Any experienced magician will understand how subtle this balance can be, at times, and that it is at this point that magic becomes more an art and less a science. If we assume for the moment that contact has been made through evocation and the spirit



presents itself in some tangible form, we can also assume that the elements required for this kind of operation have been used to good effect, and in an appropriate manner. If making contact is akin to the opening of a lock, then actual communication may be likened to the establishing of an Internet connection which allows real-time communication. Simply because the audio and visual information of the person you are contacting is present in the room and able to interact to your vocalisations, this does not by any means imply that they are *actually* in the room with you, at that time. It is only because of the advent of instantaneous communications that this kind of analogy is possible, and in this respect, it is little wonder why the classical magicians held such a different, and literal interpretation. Given the above scenario, the actual banishing could be thought of as the breaking of the connection. Whether it happens on the practitioner's end, or at the other, the fact remains that communication is no longer possible and one finds oneself alone.

By virtue of this analogy, we can see that while communication is severed, there is no actual casting away of the evoked spirit as it is assumed that the spirit is not actually present in a physical sense. Let us assume now that this is in fact the case, and that the spirit literally travels to your temple and communication takes place in a face-to-face manner. Were this to happen, the breaking of communication would be akin to detuning a radio away from an established frequency of broadcast, rather than the severing of an established link. For those who are familiar with energetic manipulation as is prominent with charka exercises, it will be easily understood how the shifting of one's personal vibratory frequency – the existence of which has been proven by modern science – results in both an emotional shift, along with that of perceptive ability. This is very much the reason why one can feel *tension* in a room, and why the presence of an individual experiencing strong emotions often causes that emotion to manifest in others, simply by virtue of their being in close proximity.



When we banish, we are raising the vibration of the world around us, and particularly those of our immediate surroundings by virtue of the esoteric Law of Contagion. This is because our own inherent frequency will be higher than that of general matter, and stray energies which coalesce will tend to resemble aetheric sludge. Given the relatively low-frequency brainwave states usually encountered during banishing rituals – albeit frequencies still *higher* in relation to those of our physical environment – there is a natural limit to precisely *how* low our vibrations are able to become without inadvertently inducing the highly-energetic gamma state, common to experiences of evocation and religious epiphany. Thus, while a simple ritual used to clear a room of stray energy results in an *increase* in vibrational frequency to match that of the magician, the banishing of a spirit results in the lowering of *one's own* frequency, given that even daemonic sprits are of a higher vibration than the natural resonance of the human central nervous system. Moreover, as one need necessarily be in a highly energetic brainwave state – such as *gamma* mentioned above – in order to communicate with and perceive various entities, it stands to reason that a *lowering* of one's resonance would place the magician below the spirit's perceptive ability – and conversely, place the spirit beyond that of the magician's.

Throughout all this, the spirit may in fact still be around, yet be unaware of the magician's presence as the magician is of theirs. Moreover, it remains clear that there is no forceful commanding-away at the close of the operation, and one simply makes the choice to remove oneself from the state of mind required to communicate with aetheric beings. In this manner, Koetting's theory of banishing is really quite sound, and it provides a completely new way of looking at the practise, from which we are able to explore the subject in more depth. It should be noted that this perspective applies to both the banishing of spiritual entities as well as simply cleansing one's temple prior to the conduct of ceremony.



While we are on the topic of evocation, I would like to raise an issue concerning the terms *evocation* versus *invocation*. I am sure that most experienced magicians would have no problem in this regard, yet I feel that it should be addressed, if only to provide the reader with a little-known perspective regarding the nature of these two seemingly-disparate practices. First and foremost, evocation involves the bringing forth of some element quite external to oneself. That is, spirits may be evoked for a seemingly-objective interaction which appears to be separate to one's internal being. This finds some overlap in the realm of psychoanalysis in that certain facets of one's personality may be conceptually evoked in order to be confronted and interrogated. This is common when exploring the shadow self, and any work which involves the subconscious. Conversely, the act of invocation involves bringing something external within oneself for the benefit of experiencing what would otherwise remain foreign. Rarely will invocation be used in a psychoanalytical setting, as the focus of this practise is to uncover what is already existent within the individual. From a secular point of view, one may invoke the energy of Mars for added courage and a forceful persona, while the invocation of Saturn lends itself to contemplation, introversion and a sense of discipline. Sectarian practices often involve a form of invocation, although it is rarely identified as such, and among Christians it is commonly known as the *grace of god*. While that is all that need be said as to the differences between evocation and invocation, there is another aspect to these practices which have only been touched-on a small number of times throughout grimoire history. Of particular note is a version of the *Lemegeton* known as *The Goetia of Dr. Rudd*, edited and released by Stephen Skinner and David Rankine in their *Sourceworks of Ceremonial Magic* series. This volume is of great significance to the practicing magician, and is an invaluable reference in the world of goetic sorcery. Within the appendices, there is a table of the seventy-two Shem ha-Mephorash angels of Hebrew lore, and their correspondence with the equally-numbered daemons of the Goetia. Unique in its application and ritual process, this version of the now



well-known text places great emphasis on the *invocation* of one of the Shem angels prior to the *evocation* of its corresponding goetic daemon.

One may question the necessity of having to invoke a spirit in order to bring another into external observation, however the basic theory is quite sound as to how this practise works and why it should not be ignored. Fundamentally, and as will be explained in greater detail further in this work, the nature of the magician changes during the course of a ritual from the lowly form of a mortal human being, into the eternal and all-encompassing creator-god of their subjective universe. It is only after this state has been achieved that spirits may effectively be commanded – using this term in the most polite and respectful sense possible – while the reversion back to normal consciousness occurs during the close of the ritual. While in a state of invoked divinity, however, one becomes as an empty vessel devoid of human concerns, and filled only with the flow of pure will. To this end, as noted by numerous occult authors, we not only become more like those spirits with which we engage, but our individual personalities also evolve in sympathy with our environment. Thus, those who work most frequently with daemons will begin to think and act in a similar fashion. Likewise, those who work with angels will experience a similar eventual transformation. It is interesting to note that there is a smaller degree of difference between the natures of angels and daemons than most would think, given that both types of entity are more similar to each other than they are to Mankind. Nevertheless, when taken to extremes, the differences become apparent and neither is terribly conducive for the continued functioning of the human animal. In order to maintain one's individual ego and resist the influence of the entities with which we work, it is useful to employ invocation as a means of filling the human vessel with *something* akin to the elements we intend to explore. This is where the use of the angels of the Shem ha-Mephoresh comes into play.



As it is superfluous in my opinion to enter into great detail as to the merits of invoking angels rather than daemons, I will forego any such discussion and leave it to the reader to decide for themselves how they would like to proceed. There are certainly advantages to both practices, however, I would urge caution when invoking daemons, simply because they tend to become rather well attached and can be difficult to effectively exorcise. Conversely, I have not found this to be the case with angels. Moreover, as angels are of a higher vibration than that of daemons, they are naturally in greater accord with the invocation of divinity one will undergo at some point during ritual. Taking all this into account, I would recommend utilising the Shem angels reasonably early in the operation, so as to maximise the benefit of their presence as the ceremony takes place and the mind falls further into the underworld. Having reviewed the attributions of the goetic spirits and their corresponding Shem angels to the degrees of the zodiac, however, I have come to the conclusion that there may very well be some discrepancy as to the order of both classes of spirit. This is because the order given is based upon the idea that each spirit will occupy five degrees of the entire zodiacal rotation, resulting in  $5 \times 72 = 360$  degrees. Other systems of classification include the *decan* system, which places each of the spirits within a ten-degree arc of the heavens and deals with the doubling-up effect by assigning two spirits per ten-degree arc; one spirit for the day rotation, and one for the night. In this model, thirty-six spirits will be assigned to the day, and thirty-six to the evening. The latter method makes more sense from a historical perspective as zodiacal decans are an established part of classical astrology. The five-degree system, however, is not. This does not necessarily mean that it is incorrect or that it cannot be applied, and there are certainly other discrepancies such as the sign of the zodiac from which one should begin counting – both North and East or Capricorn and Aries, respectively, have been suggested.

Nevertheless, the *Goetia* of Dr. Rudd is the only place of which I am



aware that deals extensively with the use of the Shem angels in goetic evocation. To this end, I would recommend the reader conduct their own experiments regarding the assignment of angels to daemons, and daemons to degrees of the zodiac in order to develop for themselves a functional system. This will likely involve the evocation of a number of the Shem angels in order to inquire as to the best way in which to proceed. Personally, I have found the angels themselves to be quite willing to aid the magician with goetic evocation, although they are not, themselves, the most personable of entities I have encountered. Interestingly, it seems as though there really is no order to their assignment, whatsoever, and I believe any angel may be invited to assist in working with any of the daemons. With this in mind, it may be worthwhile establishing a professional relationship with a small number of the Shem angels, so as to keep things simple and to foster a degree of familiarity with those who are providing assistance essentially free of charge. It should be noted that this practise may be applied to all forms of evocation and not necessarily only those of the goetic variety. Given the scarcity of Dr. Rudd's ingenious system, I have included here a faithful reproduction of the order of the Shem angels and the psalms used for their invocation. This information may be found in *Appendix 7 of The Goetia of Dr. Rudd* by Stephen Skinner and David Rankine, published by Golden Hoard Press.

Finally, for those who would prefer not to include additional or potentially-unknown agents such as the Shem personalities, and especially for those who have attained the Knowledge & Conversation of their Holy Guardian Angel, an alternative exists. For reasons of ease, confidence, personal safety and magical proficiency, I would highly recommend that the magician employ the assistance of their HGA or similar, benevolent entity within the individual's particular tradition. It should be noted that any assistance sought in this manner *must* be effected through invocation only, as the entire purpose is to occupy the human's spiritual void with a pure and fortified consciousness, until



such time as the state of assumed divinity is relinquished and the magician returns once again to being human. If regularly adhered to, the corrosive and cynical influence of daemons may easily be avoided, in like manner to the often-condescending, unrealistic arrogance of angels and other entities of higher vibration. While these attributes are, of course, rather sweeping generalisations – yet ones by which I certainly mean no offense to any class of spirit – I feel it necessary to remind the reader of the very-real considerations and concerns of involuntary personality change with respect to spirit summoning, and that all care should be taken with magic as a means of experimentation. It is my hope that the following excerpts will serve as a useful place to begin, and from which further research may be conducted.



## THE 72 SHEM HA-MEPHORASH ANGELS

No.	Name	Degrees Ruled	Characteristics
1	Vehuiah	1~5	Helps enlightenment & expands consciousness; dominates the sciences; influences the shrewd.
2	Yeliel	6~10	Helps repress unjust revolts; aids conjugal peace; dominates kings & princes; influences all generations.
3	Sitael	11~15	Protects against adversity and calamity; dominates magnanimity & nobility; influences lovers of truth.
4	Elemiah	16~20	Helps against spiritual torment; reveals traitors; dominates sea voyages; influences discoveries.
5	Mahasiah	21~25	Helps all to live in peace; dominates occult magic & theology; influences learning.
6	Lelahel	26~30	Serves to acquire "light"; cures contagious diseases; dominates love, fame & fortune; influences the sciences.
7	Achaiah	31~35	Helps discover natural secrets; dominates patience & temperance; influences the spread of light and industry.
8	Kahetel	36~40	Serves to obtain blessing and protection against evil spirits. Dominates agricultural produce; influences the hunt.



9	Aziel	41~45	Helps keep promises & obtain the friendship of the great; dominates good faith; influences sincerity and faith.
10	Aladiah	46~50	Helps hide secrets; dominates plague and rabies; influences healing.
11	Lauviah	51~55	Protects against lightning; serves to obtain victory; dominates fame; influences the famous learned.
12	Hahaiah	56~60	Protects against adversity; helps those in need; dominates dreams; influences wise & spiritual people.
13	Yezalel	61~65	Helps reconciliation & conjugal faithfulness; dominates friendship & affability; influences memory & shrewdness.
14	Mebahel	66~70	Protects against those wishing to usurp the fortunes of others; dominates justice; influences & protects truth.
15	Hariel	71~75	Serves against the ungodly & defeatists; dominates the sciences & arts; influences discoveries & new methods.
16	Hakamiah	76~80	Helps against traitors; serves for victory over enemies; dominates arsenals; influences frankness.



17	Lauviah	81~85	Helps refresh at night time; helps against sadness; dominates the high sciences; influences musicians & poets.
18	Kaliel	86~90	Serves to reveal the truth; aids the triumph of innocence; dominates trials; influences witnesses.
19	Leuviah	91~95	Protects & helps in obtaining grace; dominates the memory; influences joviality & intelligence.
20	Pahaliah	96~100	Helps conversions; dominates theology & religion; influences chastity & morals.
21	Nelekael	101~105	Protects against unfavourable spirits & slanderers; Dominates mathematics & geometry.
22	Yeiael	106~110	Protects against storms & shipwrecks; dominates business fortunes; influences business trips.
23	Melahel	111~115	Protects against weapons & perils of travel; dominates medicinal herbs & water.
24	Chahuiah	116~120	Serves to obtain grace; dominates the exiled; protects against thieves & murderers.
25	Nithahaiah	121~125	Serves to obtain wisdom & dream revelations; dominates the occult sciences & the wise.
26	Haaiah	126~130	Protects those seeking the true light; dominates peace treaties; influences ambassadors.



27	Yerathel	131~135	Protects against unjust attacks; confounds one's enemies; dominates civilisation; influences peace.
28	Sheahiah	136~140	Protects against fire, ruin & collapse; dominates health & longevity; influences prudence.
29	Reiyel	141~145	Helps & protects against enemies both visible and invisible; dominates mystic feelings & sacred philosophy.
30	Omael	146~150	Helps against desperation & trouble; strengthens patience; dominates the generation (birth) of men and animals.
31	Lekabel	151~155	Casts light on one's profession; dominates vegetation; influences astrology.
32	Vashariah	156~160	Helps against false & unjust accusations; dominates justice & judges; influences the word.
33	Yechuiah	161~165	Uncovers plots & traitors; undoes their plans; dominates & influences just rulers.
34	Lehachiah	166~170	Maintains peace & harmony between countries; dominates faithfulness & respect & devotion.
35	Kevaqiah	171~175	Recovers the friendship of those we have offended; dominates wills; influences friendly distribution.
36	Menadel	176~180	Protects against slander; releases prisoners; dominates the return of exiles.



37	Aniel	181~185	Helps conquer & to obtain release from siege; dominates the sciences & arts; influences the meditation of the wise.
38	Chaamiah	186~190	Protects against lightning and infernal spirits; dominates creeds; influences & protects those who seek the truth.
39	Rehael	191~195	Protects from & cures disease; dominates health & longevity; influences paternal love.
40	Yeiazal	196~200	Helps release prisoners, releases from enemies; dominates the press & books; influences artists.
41	Hahahel	201~205	Helps against the ungodly & slanderers; dominates missionaries; influences priests & prelates.
42	Mikael	206~210	Helps & protects the safety of journeys; dominates the powerful; influences curiosity & politics.
43	Vevaliah	211~215	Helps destroy enemies; frees from slavery; dominates peace; influences prosperity.
44	Yelahiah	216~220	Helps win lawsuits; dominates victory; influences courage in battle.
45	Saliah	221~225	Helps confound the evil & the proud; dominates vegetation; influences education.
46	Ariel	226~230	Helps confound the evil & the proud; dominates vegetation; influences education.



47	Aushaliah	231~235	Helps those who wish to raise themselves spiritually; dominates justice; influences contemplation.
48	Mihael	236~240	Helps preserve harmony & union between spouses; dominates the generations; influences love.
49	Vehuel	241~245	Helps find peace against trouble; dominates great personalities; influences humility.
50	Daniel	246~250	Protects & consoles; inspires decisions; dominates justice; influences Judges.
51	Hachashiah	251~255	Helps those who wish to know the occult mysteries; dominates chemistry; influences abstract sciences.
52	Aumamiah	256~260	Destroys enemies; protects prisoners; dominates vigour; influences research.
53	Nanael	261~265	Obtains enlightenment; dominates the higher sciences; influences teachers & men of law.
54	Nithael	266~270	Obtains mercy & longevity; dominates dynasties & stability.
55	Mebahiah	271~275	Helps in consolation & those who wish to have children; dominates morals, religion & piety.
56	Poiel	276~280	Obtains what is asked for; dominates fame success & fortune; influences moderation.



57	Nemmamiah	281~285	Helps prosper & release prisoners; dominates generals; influences combatants.
58	Yeialel	286~290	Helps against trouble; heals eye diseases; dominates iron; influences locksmiths & knife-grinders.
59	Harachel	291~295	Protects against female sterility & rebellious children; dominates treasures & archives; influences the press.
60	Mitzrael	296~300	Heals the ills of the spirit; releases from persecutors; dominates men of virtue; influences faithfulness.
61	Umabel	301~305	Obtains the friendship of a person; dominates astronomy & physics; influences the sensitivity of the heart.
62	Yahehel	306~310	Obtains wisdom & knowledge; dominates philosophers & enlightened; influences virtue in solitude.
63	Anuiel	311~315	Protects against accidents; maintains health & heals; dominates trade & businessmen; influences business.
64	Mechiel	316~320	Protects against rabies & fierce animals; dominates the learned, orators & authors; influences the press & books.
65	Damabiah	321~325	Aids against sorcery; obtains wisdom; dominates the waters; influences sailors & fishermen.



66	Manaqel	326~330	Protects against & heals leprosy & anger; dominates vegetation; influences sleep & dreams.
67	Eiael	331~335	Helps and consoles in adversity; obtains wisdom; dominates change; influences the occult sciences.
68	Chabuiah	336~340	Helps maintain health & cure disease; dominates fertility & agriculture & the earth.
69	Rahel	341~345	Helps find lost or stolen objects; dominates laws & judges; influences fame.
70	Yabamiah	346~350	Protects & regenerates; leads to inner harmony; dominates philosophical knowledge; influences nature.
71	Hayiel	351~355	Confounds evil; grants release from enemies; gives victory; dominates weapons & soldiers, influences iron.
72	Mumiah	356~360	Brings every experience to a happy conclusion; dominates medicine & influences longevity.

Aside from the names themselves which are, essentially, all that is needed in order to invoke these spirits, the psalm associated with each has been provided by Dr. Rudd, in addition to biblical references for where they may be found. Given overleaf are the verses and appropriate correspondence of each angel, which may also be found in *Appendix 7* of the same volume by Skinner & Rankine.



# THE 72 SHEM HA-MEPHORASH ANGELS WITH THEIR CORRESPONDING INVOCATORY PSALM

No.	Angel	Psalm (KJV/ Vulgate)	Invocatory Psalm or <i>Tehilim</i>
1	Vehuiah	3:3 / 3:4	Et tu Domine susceptor meus es, gloria mea et exaltans caput meum. (Deus Exaltator) And thou, O Lord, art my guardian, and exaltest my head. Tu autem Domine ne elongaveris auxilium tuum a me, ad defensionem meam conspice. (Deus Auxiliator) Do not remove thy help from me, O Lord, and look to my defence.
2	Yeliel	22:19 / 21:20	Dicam Domino, susceptor meus es, et refugium meum, Deus meus, sperabo in eum. (Deus Spes) I shall say to the Lord, Thou art my guardian, my God is my refuge, and shall hope in him.
3	Sitael	91:2 / 90:2	Convertere Domine, et eripe animam meam, salvum me fac propter misericordiam tuam. (Deu Absconditus) Turn, O Lord, and deliver my soul, and save me for Thy mercy's sake.
4	Elemiah	6:4 / 6:5	Exquisivi Dominum, et exaudivit me, et ex omnibus tribulationibus meis eripuit me. (Deus Salvator) I called upon the Lord and he heard me and delivered me from all my tribulations.
5	Mahasiah	34:4 / 33:5	



6	Lelahel	9:11 / 9:12	Psallite Domino qui habitat in Sion, annunciate inter gentes studia eius. (Deus Laudabilis) Let him who lives in Zion sing unto the Lord, and proclaim his goodwill among the peoples.
7	Achaiah	103:8 / 102:8	Miserator et misericors Dominus, longanimus, et multum misericors. (Deus Longanimis) The Lord is merciful and compassionate, long- suffering and of great goodness.
8	Kahetel	95:6 / 94:6	Venite, adoremus, et procidamus ante facem Domini, qui fecit nos, (Deus Adorandus) O come let us adore and fall down before God who bore us.
9	Aziel	25:6 / 24:6	Reminiscere miserationum tuarum Domine, et misericordiarum tuarum quae a saeculo sunt. (Deus Misericors) Remember Thy mercies, O Lord, and Thy mercies which have been for ever.
10	Aladiah	33:22 / 32:22	Fiat misericordia tua Domine super nos, quemadmodum speravimus in te. (Deus Propitiabilis) Perform Thy mercies O Lord upon us, for we have hoped in Thee.



11	Lauviah	18:46 / 17:47	Vivit Dominus, et benedictus Deus meus, et exaltatur Deus salutis meae. (Deus Exaltandus) The Lord liveth, blessed is my God, and let the God of my salvation be exalted.
12	Hahaiah	10:1 / 10:1	Ut quid Domine recessisti longe, despicias in opportunitatibus in tribulatione? (Deus Refugium) Why standest Thou afar off O Lord, why hidest thyself in the times of tribulation.
13	Yezalel	98:4 / 97:4	Jubilare Domino omnis Terra, cantate, et exultate, et Psallite. (Deus super omnia decantabilis) Rejoice in the Lord, all ye lands, sing exult, and play upon a stringed instrument.
14	Mebahel	9:9 / 9:9	Et factus est Dominus refugium pauperi, adiniutor in opportunitatibus, in tribulatione. (Deus Custos et Servator) The Lord also will be a refuge for the oppressed, and in times of trouble.
15	Hariel	94:22 / 93:22	Et factus est mihi Dominus in refugium, et Deus meus in adiutorium spei meae. (Deus Sublenator) The Lord is a refuge for me, and my God the help of my hope.
16	Hakamiah	88:1 / 87:25	Domine Deus salutis meae, in die clamavi et nocte coram te. (Deus Erector) O Lord, God of my salvation, by day have I called to thee, and sought Thy presence by night.



17	Lauviah	8:9 / 8:2	Domine Dominus noster, quam admirabile est nomen tuum in universa terra! (Deus Mirabilis) O Lord our Lord, How wonderful is Thy name in all the world!
18	Kaliel	35:24 / 34:24	Judica me secundum justitiam tuam, Domine Deus meus, et non supergaudeant mihi. (Deus Invocandus) Judge me, O Lord, according to Thy loving kindness, and let not them be joyful over me, O Lord.
19	Leuviah	40:1 / 39:2	Expectans expectavi Dominum et intendit mihi. (Deus Festinus ad Audientum) I waited patiently for the Lord, and He inclined unto me, and heard my cry.
20	Pahaliah	120:1-2 / 119:2	Et nomen Domini invocabo, O Domine, Libera animam meam. (Deus Redemptor) I shall call upon the name of the Lord, O Lord free my soul.
21	Nelekael	31:14 / 30:15	Ego autem in te speravi Domine, dixi, Deus meus es tu. (Deus Solus) In Thee also have I hoped, O Lord, and said, Thou art my God.
22	Yeiael	121:5 / 120:5	Dominus custodit te, Dominus protectio tua super manum dexteram tuam. (Deus Dexter) The Lord keep thee, the Lord be thy protection on thy right hand.



23	Melahel	121:8 / 120:8	Dominus custodiat introitum tuum, et exilum tuum, ex hoc, nunc et usque in saeculum. (Deus Declinans Malum) The Lord keep thine incoming and thine outgoing from this time forth for evermore.
24	Chahuiah	33:18 / 35:5	Beneplacitum est Domino super timentes eum, et in eos qui sperant super misericordiam eius. (Deus Bonus ex seipso) The Lord is well pleased with those that fear Him and hope upon his mercy.
25	Nithahaiah	9:1 / 9:2	Confitebor tibi Domine in tote corde meo, narrabo omnia mirabilia tua. (Deus Largitor) I shall acknowledge Thee, O Lord, with all my heart and shall tell forth all Thy wonders.
26	Haaiah	119:145 / 118:145	Clamavi in toto corde meo, exaudi me Domine, justificationes meas requiram. (Deus Auditor in Abscondito) I have called unto thee with all my heart, hear me, O Lord, and I shall keep thy statutes.
27	Yerathel	140:1 / 139:1	Eripe me Domine ab homine malo a viro iniquo eripe me. (Deus Propulsator) Save me, O Lord, from the evil man and deliver me from the wicked doer.
28	Sheahiah	71:12 / 70:12	Deus ne elongeris a me, Deus meus in auxilium meum respice. (Deus Sublator Malorum) Let not God depart from me, look to my help, O God.



29	Reiyel	54:4 / 53:7	Ecce Deus adjuvat me, et Dominus susceptor est animae meae. (Deus Expectatio) Behold, God is my helper, and the Lord is the guardian of my soul.
30	Omael	71:5 / 70:5	Quoniam tu es potentia mea Domine, Domine spes mea a juventute mea. (Deus Patiens) For Thou are my strength, O Lord. O Lord, Thou are my hope from my youth.
31	Lekabel	71:16 / 70:16	Introibo in potentiam Domini, Deus meus memorabor iustitiae tuae solius. (Deus Doctor) I shall enter into the power of the Lord, my God, I shall be mindful of Thy justice only.
32	Vashariah	33:4 / 32:4	Quia rectum est verbum Domini, et omnia opera eius in fide. (Deus Rectus) For the word of the Lord is upright, and all his works faithful.
33	Yechuiah	94:11 / 93:11	Dominus scit cogitationes hominum quoniam vana sunt. (Deus Omnium Cognitor) The Lord knows the thoughts of men, for they are in vain.
34	Lehachiah	131:3 / 130:3	Speret Israel in Domino, ex hoc nunc et usque in saeculum. (Deus Clemens) Let Israel hope in the Lord from this time forth and for evermore.
35	Kevaqiah	116:1 / 114:1	Dilexi quoniam exaudi Dominus vocem orationis meae. (Deus Gaudiosus) I am joyful, for the Lord hears the voice of my prayer.



36	Menadel	26:8 / 25:8	Domini dilexi decorum domus tuae, et locum habitationis gloriae tuae. (Deus Honorabilis) I have delighted in the beauty of Thy House, O Lord, and in the place of the habitation of Thy glory.
37	Aniel	80:3 / 79:4	Domine Deus virtutum converte nos; et ostende faciem tuam, et salvi erimus. (Deus Dominus Virtutum) O Lord God, turn Thy power towards us, and show us Thy face and we shall be saved.
38	Chaamiah	91:9 / 90:9	Quoniam tu es, Domine, spes mea, altissimum posuisti refugium tuum. (Deus Spes Omnium finium terrae) For Thou art my hope, O Lord, and Thou hast been my deepest refuge.
39	Rehael	30:10 / 29:11	Audivit me Dominus et misertus est mei, Dominus factus est adjutor meus. (Deus Velox ad Condonandum) The Lord has heard me and pitied me and the Lord is my helper.
40	Yeiazel	88:14 / 87:15	Ut quid Domine repellis animam meam, avertis faciem tuam a me. (Deus Vivum Laetificans) Why drivest Thou away my soul, O Lord, and turnest Thy face from me?
41	Hahahel	120:2 / 119:2	Domine Libera animam meam a labiis iniquis, et a lingua dolosa. (Deus Triunas) O Lord, deliver my soul from wicked lips and a deceitful tongue.



42	Mikael	121:7 / 120:7	Dominus custodiat te ab omni malo, et custodiat animam tuam. (Deus Quis sicut ille) The Lord protects thee from all evil and will protect thy soul.
43	Vevaliah	88:13 / 17:14	Et Ego ad te Domine ciamavi, et mane oratio meae praeveniet te. (Deus Rex Dominator) I have cried unto Thee, O Lord, and let my prayer come unto Thee.
44	Yelahiah	119:108 / 118:108	Voluntaria oris mei beneplacita fac Domine et Judicia tua doce me. (Deus Aeternum, Manens) Make my wishes pleasing unto Thee, O Lord, and teach me Thy judgments.
45	Saliah	94:18 / 93:18	Si dicebam motus est pes meus, misericordia tua Domine adjuvabit me. (Deus Motor Omnium) If I say that my foot is moved, Thou wilt help me of Thy mercy.
46	Ariel	145:9 / 144:9	Suavis Dominus universes, et miserationes ejus super omnia opera ejus. (Deus Revelator) The Lord is pleasant to all the world and his mercies are over all his works.
47	Aushaliah	92:5 / 91:6	Quam magnificata sunt opera tua Domine, nimis profundae factae sunt cogitationes tuae. (Deus Justus Judex) How wonderful are Thy works, O Lord, and how deep Thy thoughts.



48	Mihael	98:2 / 97:2	Notum fecit Dominus salutare suum, in conspectu gentium, revelabit justitiam suam. (Deus Pater Mittens) The Lord hath made thy salvation known in the sight of the peoples and will reveal his justice.
49	Vehuel	145:3 / 144:3	Magnus Dominus et laudabilis nimis, et magnitudinis ejus non est finis. (Deus Magnus et Excelsus) Great is the Lord and worthy to be praised, and there is no end to his greatness.
50	Daniel	145:8 / 144:8	Miserator et misericors Dominus, patients, et multum misericors. (Deus Judex Misericors) The Lord God is pitiful and merciful, long-suffering and of great mercy.
51	Hachashiah	104:31 / 103:31	Sit gloria Domini in saeculam, laetabitur Dominus in operibus suis. (Deus Secretus Impenetrabilis) Let the Lord be in glory for ever and the Lord will rejoice in His works.
52	Aumamiah	7:17 / 7:18	Confitebor Domino secundum justitiam ejus, et psallam nomini Domini altissimi. (Deus Caligine Rectus) I shall make known the Lord, according to his justice, and sing psalms to the name of the Lord, the greatest.



53	Nanael	119:75 / 118:75	Cognovi Domine, quia aequitas judicia tua, et in veritate tua humiliasti me. (Deus Superborum Depressor) I have known Thee, O Lord, for Thy judgements are just, and in Thy truth have I abased myself.
54	Nithael	103:19 / 102:19	Dominus in Caelo paravit sedem suam, et regnum ipsius omnibus dominabitur. (Deus Rex Coelestis) The Lord hath prepared His seat in heaven and His rule shall be over all.
55	Mebahiah	102:12 / 103:13	Tu autem Domine in aeternum permanes, et memoriale tuum in generationem et generationem. (Deus Sempitemus) Thou remainest for ever, o Lord, and Thy memorial is from generation in to generation.
56	Poiei	145:14 / 144:14	Allevat Dominus omnes qui corruunt, et erigit omnes elisos. (Deus Fulciens Omnia) The Lord raiseth up all who fall and setteth up the broken.
57	Nemmamiah	115:11 / 113:19	Qui timent Dominum, speraverunt in Domino, adiutor eorum et protector eorem est. (Deus Amabilis) They who fear the Lord have hoped in the Lord, He is their helper and their protector.
58	Yeialel	6:3 / 6:4	Et anima mea turbata est valde, sed tu Domine usque quo. (Deus Auditor Gemituum) My soul is greatly troubled, but Thou, O Lord art here also.



59	Harachel	113:3 / 112:3	A Solis ortu usque ad occasum, laudabile nomen Domini. (Deus Omnia Pentrans) From the rising of the Sun to the going down of the same, the word of the Lord is worthy to be praised.
60	Mitzrael	145:17 / 144:17	Justus Dominus in omnibus viis suis, et sanctus in omnibus operibus suis. (Deus Sublevans Opressos) The Lord is just in all his ways in blessed in all his works.
61	Umabel	113:2 / 112:2	Sit nomen Domini benedictum ex hoc, nunc, et usque in saeculum. (Deus Super Omne Nomen) Let the name of the Lord be blessed from this time forth for evermore.
62	Yahehel	119:159 / 118:159	Vide quoniam mandata tua dilexi, Domine, in misericordia tua vivifica me. (Deus Ens Supremum) See, O Lord, how I have delighted in Thy commandments according to Thy life-giving mercy.
63	Anuiel	100:2 / 99:2	Servite Domino in Laetitia, introite in conspectu ejus in exultatione. (Deus Mansuetus) Serve ye the Lord with gladness and enter into his sight with exultation.



64	Mechiel	33:18 / 32:18	Ecce oculi Domini super metuentes eum, et in eis, qui sperant super misericordia ejus. (Deus Vivificans) Behold the eyes of the Lord are upon those that fear Him and hope in His loving kindness.
65	Damabiah	90:13 / 89:13	Convertere Domine usque quo, et deprecabilis esto super servos tuos. (Deus Fons Sapientiae) Turn, O Lord, even here also, and be pleased with Thy servants.
66	Manael	38:21 37:22	Ne derelinquas me Domine Deus meus, ne discesseris a me. (Deus Omnia Pascens et Lactens) Neither leave me, O Lord, nor depart from me.
67	Eiael	37:4 / 36:4	Delectare in Domino, et dabit tibi petitiones cordis tui. (Deus Deliciae Filiorum Hominum) Delight in the Lord and He will give thee the petitions of thy heart.
68	Chabuiah	106:1 / 105:1	Confitemini Domino, quoniam bonus, quoniam in saeculum misericordia ejus. (Deus Liberalissimus Dator) Confess to the Lord, for He is God, and His mercy is for ever.
69	Rahel	16:5 / 15:5	Dominus pars haereditatis meae et calicis mei, tu es qui restitues haereditatem meam mihi. (Deus Omnia Videns) The Lord is my inheritance and my cup, and it is Thou who restorest mine inheritance.

Yabamiah	Genesis 1:1	In principio creavit Deus Caelum et Terrum. (Deus Verbo Omnia Producens) In the beginning God created the Heaven and the Earth. [The only scriptural passage not drawn from the Psalms from the 72 angels.]
Hayiel	109:30 / 108:30	Confitebor Domino nimis in ore meo, et in medio multorum laudabo eum. (Deus Dominus Universorum) I shall confess to the Lord with my mouth and praise Him in the midst of the multitude.
Mumiah	116:7 / 114:7	Convertere anima mea in requiem tuam quia Dominus benefeciet tibi. (Deus Finis Universorum) Return to thy rest, my soul, for the Lord doeth thee good.



# CONSTRUCTION OF RITUAL TOOLS

**R**itual tools are a most personal and sacred element in virtually all schools of magical theory, and while a number of these schools – such as Saturnian death-cultism – remain secular, this in no way lessens the significance of the instruments of one's arte. As most any practising occultist will be familiar with both the magical objects themselves and the symbolic meaning inherent to each, I will not expound to any great degree upon the nature, application or representation of each individual tool, save for a brief note for the purpose of clarity. Instead, the focus of this chapter will be to present to the reader instruction regarding which instruments are required for ceremony, how they may be constructed or otherwise obtained, and how they are to be used within the context of Saturnian ritual.

Much has been said over the centuries regarding the creation of one's own magical tools. While the pagan traditions take a fairly pragmatic approach and base much of their doctrine on the cycles and materiel of nature, we may find at the other end of the spectrum the Solomonic, Hermetic and innumerable other Western occult traditions. The *Grimorium Verum* and the *Goetia*, being but two examples among many others, go a long way in illustrating just how complex one can make the regulations concerning ritual tool creation. In some cases, there is a great deal of inconvenience, the need for strict adherence to tradition and seemingly, the performance of some rather questionable acts. In other cases, however, the requirements are either utterly impossible, morally reprehensible or involve in some way a number of substances which are highly toxic to the human animal. It has been my experience, and – I have little doubt, also the experience of countless contemporary magicians – that these



requirements are wholly unnecessary, and the psychic and emotional link forged between oneself and one's magical toolkit could be effected by far more reasonable means. In order to fashion this connection, it is much simpler to proceed in an organic manner, allowing the acquisition and evolution of whatever one requires as a matter of time. Such things should not be rushed, and once the journey is begun, it will inevitably have an end. Of greatest importance, however, are the attitudes and expectations one carries into the act of obtaining one's tools. This period represents a prime opportunity to become better acquainted with our deeper selves through the selection of mundane objects, and yet it is these objects which will in turn reflect the elemental parts of our own psyche, within the ritual chamber. If nothing else, this process should be regarded as a meaningful step on the path of one's spiritual journey, and should in no way be marginalised or disregarded as *merely* the selection of mundane objects, and nothing more.

## ALTAR

First and foremost, an altar of some sort will be required. While it is said that the altar represents the earth element, I find this association to be a little too broad as the physical surface upon which one is ultimately required to work will constitute, by virtue of gravity, a *de facto* altar; by no means consciously chosen as representative of the element of earth. To this end, whatever surface one chooses to serve as the altar will likely be perfectly adequate, and care should be taken only in so far as to ensure that the material be aesthetically pleasing, practical as a work surface and similarly conducive to storage, transportation and use in magic ritual. What is of importance is, quite simply, that one *specifically* choose an altar surface, and not just rely on the floor or an impersonal table-top for their magical operations. Personally, I prefer to use textiles of various materials such as heavy woven denim, large tarot cloths, altar cloths which can be folded appropriately for spatial reasons, plain black cotton, and the



like. An altar of this type may be laid flat, rolled up, and carried about with great ease. Moreover, altars made of fabric may be embellished, drawn upon or in some other way made to resonate more fully with the nature of one's work. Alternatives include the traditional free-standing altar constructed from wood or stone, unique pieces of metalwork, a tombstone bought for the purpose, or a slab of lead as a centrepiece and focal point for the attraction of Saturnian energies. While the options are virtually limitless, the thought and energy given to choosing one's altar top is highly symbolic, even if the result seems aesthetically mundane.

### BRAZIER

Atop the altar will be placed the rest of the tools, and the most central should be the incense burner. A small bowl filled with salt, within which charcoal and incense cones or sticks may be securely placed, is ideal. The bowl itself should either be made of lead, or painted in shades of purple, indigo or black. The aesthetic representation is entirely at the discretion of the individual, however, dark colours are employed both for resonance with Saturn and so as to minimise distraction within ritual proceedings. As will be seen, the altar of the death-cultist will resemble in large part a funeral by way of its uniformly dark colours and simple motifs, yet personal expression and creativity are encouraged in order to maximise aesthetic appeal. The key is minimalism, and when *less* is appreciated as being *more* – as the saying goes – the elegance of this system will make itself apparent to the practitioner. Rather than the earth element being represented by the altar surface, it is in fact the salt within the incense burner which fulfils this task. Both alchemically and symbolically, the salt connects the rising incense smoke with a material which has long been associated with not only the soil in a literal sense, but also flesh, mortality, and Man. The expression *salt of the earth* captures the sentiment in its entirety.



## DAGGER

To the right of the altar is placed the wand and the dagger. In this context, the dagger serves the same function as the pagan athame and, unlike many other Left-Hand-Path traditions, it is never used to draw blood. The blade must be made of an iron compound such as steel – including stainless steel – and should be double-edged, and symmetrical. This is to reinforce the nature of equilibrium, and that a dagger may very well cut both ways. This is also a little-known aspect of the tarot suit of Swords. On a more practical level, iron compounds shaped into the form of a blade or some other sharpened edge have the ability – esoterically speaking – to penetrate deep into the astral, and to react to the will of the magician in demarcating the boundary of a magical circle, a gateway or other such device. While it is said that spirits greatly fear iron and that it has the ability to entrap them, I have found this not to be the case, and it would be a wise magus who did not feel the need to test this particular theory. Moreover, the benefits of being able to pierce the many layers of the aetheric realm are all that one really needs. The dagger is associated with the element of the air, and may be constructed, commissioned or purchased as one sees fit. Personally, the dagger I now use was originally commissioned, and its construction utilises such exotic materials as the steel harvested from fallen meteorites, and a handle made from the tooth of a woolly mammoth over fifty-thousand years old. In this manner, it represents *something entirely not of this world*, and by virtue of its very existence, it serves as a reminder that what we undertake in ritual is far beyond the experience of the vast majority of the human race.

## WAND

Beside the dagger should be placed the wand. While the dagger is used to separate the layers of the astral and to essentially carve or inscribe upon the fabric of the universe, the wand serves as a means for raising and directing raw power. It is like an astral firebrand or some sort of



immensely powerful laser emitter which magnifies and projects one's will beyond the circle, and wherever one pleases. Its energies are creative or destructive according to the variety of wood employed and the intent of the user, however, the wand is typically used to empower objects such as sigils and talismans, and to charge the magic circle or the triangle of art after the dagger has been used to mark their respective boundaries. The wand can also be used to create energetic vortices via circumambulation among a great many other things, and this should be the primary tool one uses for the directing of energy within ritual. It is important, then, to select carefully the species of wood one uses in wand construction, and it is expected that a number of wands will be created in order to manipulate energy in different ways. I personally have five wands I regularly use, all made from different woods, and a number of others I keep solely as part of my collection. All were either purchased based on wood type and aesthetic appeal or commissioned especially in the species of my choice, as I have neither the time nor the inclination to learn the art of woodturning. While my primary piece is one of African Blackwood measuring a little under twelve inches long and three-quarters of an inch in diameter, the specifics regarding each wand are left to the discretion of the individual. More than any other tool, the wand must *feel* correct in order to be of use. If it does not, it *should not* be used, and it will be most apparent when this is the case. Furthermore, while it is tempting to combine two or more species of wood in the construction of a single wand, this practise is by no means any more useful than a wand made of a single wood, and is in fact *far less* effective in ritual than having two separate wands, each made of a single species. While some combinations are harmonious such as Bubinga and Katalox, or Maple with just about any other wood, many pairings are quite antagonistic and will introduce random energetic currents into the circle which can be difficult to control. At best, however, even two complementary woods will dilute each other's potential as much as they may enhance the overall vibrations of the newfound pairing. It would be more beneficial to clearly assign one



type of energy to one particular wand, and another type of energy to the other. In this manner, the practitioner will be able to clearly focus and direct currents of energy via the most appropriate species, and not have to contend with energetic dilution or inherent unpredictability. Overall, this instrument is aligned with the element of fire and is used solely for the projection of one's will.

## SICKLE

On the left of the altar, there should lie a sickle of whatever design the magician sees fit. Ideally, it should match the dagger as a set, however this is not at all essential and any substantially curved blade will suffice. The symbolism here is one of violence, discord and chaos, but only in terms of being the counterpart to peace, harmony and order. Whereas the dagger is two-fold, symmetrical and parallel, the sickle is single-edged, crooked and lacking the elegance of the traditional athame. On a more visceral level it is the tool of the first murder, the symbolic representation of *all* murders, and enfolds within itself the mystery of the end of things. When crossed by the ritual dagger and hung inverted, the sickle – or scythe – very closely resembles the curved portion of the sigil of Saturn. Moreover, as the dagger is placed horizontally over the handle of the sickle, the sigil is made complete. In this manner, both are necessary for the creation and destruction inherent in the nature of change. Similarly, while the linear presentation of the athame could be said to be phallic, the nurturing aspect of the sickle may be found in the roundness and curvature of the blade, similarly reminiscent of the female element in nature. Together, they create an alchemical whole and from that union, greater things may issue forth. Within the ritual setting, the scythe is used to rend that which the dagger has created. If a sigil has been inscribed in the air with the dagger and charged with the wand, an energetic reaping with the scythe held in the left hand will disperse the energetic construct like so much chaff. Only constructs created during the ritual itself should



be manipulated or dissolved in this manner, and this naturally excludes the magic circle and the triangle of arte. The retiring of the circle and triangle will, however, be covered further in this work. Finally, the sickle, being antagonistic to the dagger, is aligned with the element of earth and represents entropy. It is, in fact, the force of entropy focused through the blade and greatly accelerated which causes the dissolution of energetic forms, rather than the use of some kind of *active* energy in order to effect their destruction. In essence, the touch of the scythe – as though from the reaper himself – causes the energy which sustains the thoughtform or ritual construct to lose momentum and cohesion, ultimately decaying to the point where it can no longer maintain its own existence. Being of the earth element, its effect may be thought of as being akin to the grounding of electricity, rendering it harmless, but also completely nullifying any potential effect it may have had. The sickle should be handled and used with great caution, as its only purpose within ritual is to slay, destroy and recycle. It is not a tool of violence as some believe, but it is certainly capable of attracting, harnessing and utilising the kinds of energy which lead to death and destruction. Unlike the dagger which banishes and purifies itself more with each use, the scythe will only seem to sink deeper into its cold, thoughtless, desolate power. It will take on an aire of gravitas and momentum, rending with ease. There is no danger to the magician, however, so long as the tool is respected as being the Ender of Things that it is, and that its use in ritual comes from a place of calm, decisiveness and responsibility.

## BELL

A bell is used to represent the beginning and the end of ritual. Having this simple device allows the use of auto-hypnotic methods for quickly entering and leaving altered states of consciousness, however it should be noted that the particular frequency of whatever sound device is used, is of great importance. In *The Satanic Bible*, Anton LaVey describes the



use of a bell in Satanic ritual. Within this context, the bell is rung nine times starting at the North quarter, and rotating counter-clockwise, ending again at the North after two full rotations. This is known as the *ringing of purification*, and this practise is complemented by the *ringing of pollution* at the end of the ritual. I have used this method extensively, and have since incorporated it into my own magical work, with a few small modifications. Primarily, I do not use an actual bell, but rather, a brass singing bowl of about four inches in diameter and struck with a rubber mallet known in the medical world as a *tendon hammer*. Struck toward the lower half and held in the palm of the opposite hand, the note which is produced is quite unique, and it resonates in such a way that makes formulation and focus upon thought progressions especially difficult. It immediately clears the mind, obliterates the internal monologue, and removes much of the astral junk in the immediate vicinity. Following a standard banishing ritual, the bell should be rung once at each quarter beginning in the North, and turning counter-clockwise for a total of nine tolls. At the close of the ceremony, the same tolling should be performed, but this time in a clockwise rotation. This is entirely distinct from the symbolism of circle casting, as there is no discrete motion about a point when ringing for purification or pollution. As rotation occurs in the same place, the actual turning only serves to direct the bell to the appropriate quarter. There is no line drawn between any two points, and thus no vector and no velocity. In short, there is no energetic motion, and it would be entirely acceptable to toll the bell nine times without turning at all. The physical act of spinning on the spot, however, lends aid to the subconscious effect of hypnosis. The reason that purification is done in a counter-clockwise fashion is simply to reinforce the notion that, beginning at that point in time, something contrary to the norm is being undertaken. This is not the same as something contrary to nature, which by definition cannot exist. Moreover, the clockwise turning for pollution – in a sense – puts everything aright in the world, and returns the normal flow of energy currents and tides to the area that was just recently a



temple for ceremonial magic. In part, the directions of spin chosen here are based on the natural progression of an analogue timepiece; when all is well and time progresses forward as normal, the hands on a clock will seem to turn clockwise. Thus, when one desires that all be topsy-turvy, the opposite rotation is a fitting candidate, symbolically speaking. Again, there is no actual energetic rotation, as is the case with circle casting and circumambulation, but merely the use of bell tolling and one's turning on the spot in order to induce a degree of auto-hypnosis and an altered state of consciousness. The bell is associated with the element of air and represents the female aspect, while the striker used to toll the bell is the male counterpart, and both may be placed to the left of the altar.

### CAULDRON

The cauldron should be of a dark metal such as cast iron, and constructed in such a way as to be able to withstand a fair amount of heat. This device will serve as a burning bowl for burnt offerings during ritual, and may be of any size and shape the individual desires. It is now possible to procure small, three-legged, pot-belly cauldrons complete with lid and handle, standing only a few inches high. Although diminutive in stature, they are perfectly functional and aesthetically quite unique. Although a lid is not necessary, it is desirable in order to contain the residual energies of the burnt material. Most commonly, parchment sigils will be set alight and dropped into the cauldron, left to burn out safely. If the cauldron selected does not have legs upon which to stand, a heat-resistant base such as a ceramic tile, or a reasonably thick piece of wood or metal should be placed beneath it, aiding both in the dissipation of heat and the preservation of the underlying surface. Needless to say, the cauldron should be stable and difficult to tip over by accident. As the practitioner sees fit, the ash should periodically be buried somewhere private, and returned to the earth. This tool represents the water element and may be situated as desired.



## SCRYING MIRROR

Much has been made of scrying mirrors in recent years, but the instrument itself is wholly unnecessary for the act of scrying. Through much experimentation, I have found the most effective medium to be the inside of one's eyelids as the illusion of depth is most easily maintained, while simultaneously being free of outside distraction. Nevertheless, scrying mirrors can be useful for those who prefer to gaze upon a physical object in order to focus the mind, and for those who employ the mirror not only as a reflective surface, but also as a justification for the use of different species of stone. The easiest way to make a mirror is to purchase a simple picture frame of any size one wishes, remove the glass, and paint one side entirely with black paint. The frame is then reassembled with the paint toward the picture side, with the glass surface now acting as a polished face with a deep black hue. Traditionally, a flat piece of polished obsidian was used, and can still be found for very reasonable prices. My own mirror is an obsidian disc, approximately four-inches in diameter and a little under half an inch thick. Significantly, as all mirrors represent water – historically used as the first properly-reflective surface – and obsidian is a stone of fire, the classical scrying mirror was therefore an alchemical key in itself which acted as a gateway between the worlds. Moreover, both fire and water individually serve as effective gateways into the aether, yet when combined, the product is air; demons being known as *aerial* spirits further illustrates the mystery of this device. Overall, the scrying mirror represents the water element and may be placed and used with great liberty. When performing evocation, the mirror may be placed within the triangle of arte as the central point of focus unless a skull is used, as is a common practise in Saturnian ritual. In such a case, the skull will be placed upon the square of Saturn, while the mirror should be placed between the circle and the triangle – at the metaphorical crossroads – although it may also be omitted entirely. If employed, the mirror may serve as an additional gateway through which spirits may come and go, even if not used specifically for scrying.



during the ceremony. Alternatively, if one's scrying device is associated with fire – such as obsidian – it may also be used as the elemental lode stone, and placed at the right-most vertex.

## CANDLES

The candles used may be of any colour, size, shape and number the individual sees fit. Their applications include general lighting, to serve as gateways between the worlds, to ignite burnt offerings, to cast flickering silhouettes to aid in both hypnosis and evocation, to demarcate the circle, the cardinal points and the triangle, and for any other purpose for which they may reasonably be put to use. Black pillar candles are commonly used in Left-Hand Path magic, and I typically use two large, black pillars as a matter of convenience. Small, white tea-light candles are both effective and economical for use in laying out a circle, however, care must be taken when in close proximity to so many open flames. Interestingly, I have conducted magical experiments both with, and without artificial lighting to great effect. While the candle flames themselves are necessary for the establishment of a dynamic link with the astral realm, the aetheric vibration associated with the use of candles in ritual is not diminished or altered in any way, if electrical illumination is employed for additional lighting. This facilitates ease in reading ceremonial litany without worry of contaminating the outcome of the ritual performance. If artificial lighting is used, however, it must be reiterated that it is not a substitute for the flame of a candle, and at least one flame *must* be present on the altar top. This is not required in rituals conducted entirely on the astral plane, where physical devices are simply not used. Naturally, candles represent the fire element and their placement is many and varied.



## TAROT CARDS

Although not often considered a traditional ritual device, I believe the tarot has gone unacknowledged for far too long. It is not merely a system of divination, but in fact nothing short of a symbolic blueprint of the entire universe. Each card contains an entire tarot deck within itself, and represents the totality of existence from the unique perspective of that one card – much like each individual human carrying the entire genetic code of Mankind, but expressing only one particular genotype by which the world is experienced. The tarot should be studied extensively, meditated upon and explored in all its dimensions beginning with the planetary, elemental, zodiacal, numerological and sephirothic associations. There should always be a deck on the altar somewhere, ideally contained in a consecrated bag of black silk, or a suitable box. If the individual tools represent a particular element and the application thereof, the tarot represents the entire macrocosmic universe applied through the subjective lens of the microcosmic practitioner.

## STATUARY

When selecting statuary for inclusion upon and around the altar, one should look to one's own magical or religious tradition for inspiration. These relics are not merely representations of godheads or idols, but should actually reflect the nature, inclinations and aesthetic taste of the owner. For example, while statues of Baphomet would certainly be appropriate for the Satanists among us, the *sigil* of Baphomet or a simple, inverted pentagram may prove more appealing from a purely aesthetic point of view. Similarly, for Thelemites and Odinists, Babalon iconography and incorporation of the *Futhark*, respectively, would lend an air of personalisation to the ritual accoutrements, serving to crystallise the adoption of Saturnian methodology into one's existing practise.

On another note, various woods, stones and other natural artefacts may



be used in place of distinct imagery, ranging from Saturn-oriented materials as detailed earlier in this work to figurines of the classical scythe-bearing reaper, enchanted or enspirited objects, hour-glasses representative of the passage of time, and so forth. If timing devices such as hour-glasses are used, however, they should be laid on their side or the mechanism otherwise halted during the performance of the ritual to symbolically remove oneself from the normal flow of the space/time continuum. If time is seen to have stopped, so to speak, the ritual itself may be thought of as existing within a conceptual bubble or wrinkle in the fabric of reality. This alone will aid in both the performance and results of the magical operation, and may be incorporated at the discretion of the practitioner.

The only piece of statuary which should not be overlooked, irrespective of one's native magical or religious tradition, is that of the human skull. The association with death here is obvious, yet the symbolism delves deeper into the human psyche than perhaps any other piece of Saturnian iconography. The skull is the seat for our minds, and the receptacle of our physical senses; while representative of our own human frailties and ultimate mortality, it is equally telling of our unique potential, and equates to nothing less than the sum of all that we are, and all that we had become in life. Any skull will suffice so long as it is pleasing to the owner. During rites of evocation, it should be placed within the triangle as a focal point, with a candle placed strategically to partially illuminate the eye sockets, while casting deep enough shadows within them to provide the illusion of limitless depth. These shadows may be used for meditation, scrying, or as a specific point of focus. A variety of skulls is emphatically encouraged, and some examples include real human skulls purchased from an authorised and reputable medical supplier, skull candle holders, cast-lead skull paperweights, macabre jewellery boxes with lift-off calvaria, brightly-coloured and ornately-painted *Dia de los Muertos* ceramic approximations, carved onyx or obsidian crystal skulls and any



sort of two-dimensional representation found to be especially resonant with one's personal aesthetic. It is worth reiterating that, while one can never have *too* many skulls, only one is required for ritual operations.

## OTHER TOOLS

There are myriad other tools pertinent to Saturnian rituals, however they will undoubtedly vary according to the taste and requirements of each individual. Moreover, there will likely be some degree of overlap with any pre-existing ceremonial traditions. In short, however, other devices may include ritual inks for the drawing of sigils, a dedicated writing instrument for the same purpose, sheets of parchment or fine paper cut into three-or-four inch squares, a shot glass or other receptacle for liquid libations such as absinth, a lodestone pertinent to Saturn such as a piece of lead, diabetic lancets or sterile needles for the drawing of blood, and so on in kind. If sharp objects such as lancets are used, however, a sturdy *sharps container* should also be purchased in which the contaminated lancets may be responsibly disposed. Blood magic carries with it both very real, yet also rather mundane risks, and it is the magician's obligation to ensure that these liabilities are mitigated to the best of their ability.

It is worth noting that, although possession of all ritual tools above is ideal, it is not absolutely necessary. That is, substitutions can be made if needed, and it is this very adaptability which is the sign of a competent and experienced magician. Ultimately, magic is a natural force that will manifest irrespective of the presence or absence of one's preferred devices. By the same token, one's ability to raise, manipulate and control this force may very well depend upon the same. Consecration is a minor point when compared to the proper selection and acquisition of ritual implements, but this is a process which holds a great deal of personal meaning and will be of significant benefit during the most difficult times of your ritual practise. By perceiving your tools as having a kind of life



about them – a spiritual life, so to speak, which *you* gave them – they become not only objects in your service, but companions and colleagues who share your spiritual journey, and have much to offer along the way. This provides a kind of internal strength, self-assurance and calm which, if you experiment with both consecrated and unconsecrated tools, will be seen to vary accordingly. The easiest and, in my experience also the most effective way of consecrating a tool or other ritual implement is given below, and has been inspired by a number of modern occult authors. Quite apart from the pagan method of consecration involving candle flames, incense smoke, salt and water representing the four common elements, this form of classical symbolism is done away with entirely in preference of basic, forceful energy manipulation. This has the benefit of training the mind to project energy, as well as the psychic faculties in being able to sense a shift in the energetic environment. This becomes of great value when attempting to evoke an otherwise-invisible spirit or establish a gateway, and when charging objects such as amulets and talismans.

Consecration begins with a few steady breaths to calm the mind and centre the consciousness on the task at hand. Although this work may be conducted anywhere, and at any time, we will assume for the moment that the reader is before their altar and prepared to engage in a magical operation immediately following the consecration process. The specific order of consecration is immaterial, so long as all key tools are addressed in turn. The working of the process alone is extremely useful as a form of meditation, and will serve not only to purify the physical objects on an aetheric level, but also to put the mind in a trance state ideal for the working of magic. Beginning with the altar as it forms the literal base of our practise within the ritual setting, place both hands flat upon its surface with elbows straight, and locked. Imagine now a ball of glowing light floating above your head, allowing the sphere to take on any size and distance which feels most natural, and while breathing softly and



regularly with the focus of consciousness upon the tranquility and calm radiating from the sphere. After a period of time which will vary between individuals, the energy you are now able to perceive – and not just imagine – begins to descend slowly as if under the spell of gravity, until it falls effortlessly upon your crown chakra. At this point, inhale slowly and deeply, drawing the light straight down and into your heart chakra. As you exhale – again, gently so as to maintain the psychic atmosphere – feel your heart chakra become tangible and of a definite size within your chest, increase in brightness as is common when charging any chakra, and begin to radiate light throughout the body. Repeat this several times, and with each exhalation, both imagine *and* sense the emanated light spreading further about yourself, filling your body, becoming more dense until your entire shell is filled, and glowing with the energy you brought down from the aetheric sphere above. The meditation is sufficient when the light within increases in pressure and pushes out, obliterating the demarcation between the boundary of one's own skin, and the outside world. The state of peace and calm found within this trance state really is beyond the capability of words to express, and albeit a simple exercise, it is fundamental to our brand of magic and must be felt to be understood. The consecration process itself begins by turning your attention to the altar surface, and audibly reciting:

*By the power of that part of myself which is Divine, and in the name of that Divinity which unites all things, I hereby give you new life, in harmony with the purpose of my will.*

It is important that this passage be spoken verbally and not merely within one's own mind. Naturally, this may be disregarded if you are experiencing a pathology which inhibits your ability to speak. Moreover, the phrasing may be altered to whatsoever the individual magus prefers, so long as the spirit of the phrasing is retained. The concept of all things sharing a part of cosmic unity is absolutely crucial to more advanced



practices, including evocation. By acknowledging that we are – by virtue of our existence alone – a literal part of what some would call god, just as each grain of sand and every drop of rain is no more – and no less – divine than ourselves, we are able to shed the illusion of the human ego within ritual, and ascend to godhood. With this in mind, there is no need to subjugate demons or command elemental forces through strength of will; nature does no such thing, for everything in nature behaves according to its own inherent inclination, and thus resonates in perfect harmony with the order of the cosmos. By ascending to godhood within an evocation, for example, one may simply explain to the spirit that one's wishes must be enacted, as the instruction to do so comes not from a fallible human being, but rather the universal divinity which has been recognised within oneself. For the spirit to do otherwise would be to work counter to the operation of the cosmos, and it is impossible for this to happen as magic is an entirely natural system, just as physics and chemistry operate according to immutable laws and principles.

Following the pronunciation of the statement above, or a personal variation thereof, inhale purposefully once more, and during exhalation, allow the flow of energy to course from the heart chakra evenly down both arms, and into the altar surface. With experience and ease, it will be seen that it is actually difficult to *prevent* this from happening earlier than this point in the exercise. If this is the case, simply allow the energy to flow where it desires. While the tool will be partially charged due to accidental effect, it will eventually become properly cleansed during wilful consecration. Repeat this process several times, drawing light down from above and feeling your heart chakra expand as before with each inhalation, and the natural flow of energy streaming effortlessly down both arms and into the altar top with each exhalation. The energy should be allowed to pervade the molecular structure of the altar, effectively saturating the physical object with dense, pure aetheric energy. Again, repeat this process several times until the object feels unable to hold any more light. It will feel



similar to a sponge which has been completely soaked with water; even if you hose it down even more, you know for a fact that it's really not adding to the situation very much at all.

You may notice that the colour of the light will change at some point during the exercise. While my own visualisations begin with a particular shade of purple which I find very easy to visualise, as I attain godhood, the colour changes to a dense, sparkling honey-gold, which – interestingly enough – is actually beyond my ability to visualise when I am not performing these kinds of exercises. Clearly, there must be some kind of neurophysiological change which occurs and allows me to perceive this colour mentally. Moreover, that the unconscious shift from my original hue to another altogether is likely an indication of my having reached a new kind of altered conscious state. It is worth paying attention to these kinds of phenomena, along with any others you may experience as you become more familiar with this consecration exercise.

When the altar feels completely saturated, and any additional energy you may channel simply overflows as one would expect, then the consecration of that tool is complete. To verify its energetic state, simply quiet the mind, lay your hands upon its surface, and wait expectantly for it to say something. Connect with it in such a way that not only are you feeling it physically, but with your eyes closed, you are also able to sense its presence close by, somewhere amidst the blackness of your vision. When you are certain that only yourself and the altar exist within your conscious mind for the moment, just sit and wait for it to communicate. You will know that the consecration has been successful when it appears as though the ritual tool is completely pure, utterly silent, and existing almost as a void in space where there are no stray vibrations, no emotional impressions, and no history which may be sensed by those with especially heightened perception. It will appear as an empty vessel in the astral, completely unconscious of itself and of its surroundings. Over the course



of perhaps a few days or weeks, the purified objects will begin to absorb astral clutter, and feel spiritually heavy, and dull. It is for this reason that I prefer to consecrate all my tools just prior to performing ritual, along with the benefits to be found in this altered state of consciousness. The process should be repeated for each tool, and with experience will take only a few seconds per object, while the verbal recitation eventually becomes redundant and is instead transmitted within the stream of the consecrating energy, itself.



# GUARDIANS OF THE WATCHTOWERS

**T**he concept of the watchtowers is not a new thing within the realm of the occult, and yet, there seems to be some confusion as to what these elements really are, let alone how they may be worked with. I prefer to imagine them as being a kind of clockwork monolith at each corner of the universe – one for each of the four directions – existing on the astral plane and above. They are the epitome of what each direction represents and encompasses, including all elemental associations, numerological correspondences, links to the influences of the planets, the tarot, and anything else one might care to imagine. To some, they are represented by the archangels Raphael, Michael, Gabriel and Uriel, while to others they are the four cardinal kings or demon princes Oriens, Amaymon, Paimon and Ariton. Naturally, at a high enough level, the differences between these four elements become less distinct, and both the watchtowers and their guardians coalesce in obedience of the universal, cosmic law of love as unity. On the physical plane, however, they literally could not be any more disparate from each other, nor serve more diversified functions anywhere else on the Tree of Life. It is because of this that we are able to make such good use of them within ritual.

As it is entirely natural that each individual will decide for themselves how they would like the watchtowers to be portrayed, I am inclined to regard them as being non-conscious, devoid of personality and in every sense of the word, entirely mechanical with respect to the cosmos being analogous to the mechanism of a clock. To this end, I believe the use of the four *royal stars* of Persia is an excellent compromise to the partisan nature of either the archangels, or cardinal kings. Moreover, it seems



obvious to me that, should one desire the presence of a particular entity such as angels or demons, one would simply invite them via evocation rather than during the opening and empowering of a ritual. Thus, I do not understand why other systems are so insistent upon the watchtowers being conscious spirits who, I might add, would probably have their own agendas which they would try to advance at every opportunity - presumably at the expense of the magician. The royal stars are in no way any less magnificent than these great spirits, however they are far less intrusive in the life of the operator and can be safely employed without the need for overt summoning, be it via invocation or evocation.

In order to call the watchtower of a particular direction, the appropriate sigil should be opened using your preferred method, the dagger held toward the associated corner and the guardian themselves called forth. The litany here may be anything at all, so long as it respectfully requests that the spirit or star of that direction open their watchtower, and fill the temple with its element. The influx of power should be felt as a wave pouring in from that corner, with an ancient, inexhaustible feel to the particular energetic vibrations. Those sensitive enough will regard this in terms of an emotional response, and simultaneously one of astral currents. Those less adept would be well-advised to employ visualisations utilising the colours and textures appropriate to each element. More important than either the words or the imaginings, however, is the bodily response to the presence of the desired energy. With sufficient experience, the body will react unconsciously to the change in the atmosphere when the guardians are called, and become present. The litany and visualisation techniques are used solely to focus the mind on observing this subtle shift in one's physiology.

As an aid to calling the guardians of the watchtowers, the following verses may be used as presented, or for personal inspiration. With respect to sigils of the stars and spirits, however, it should be noted that not all



sigils are easily obtainable, and it has been my experience that a number must be fabricated using an appropriate method of construction. Of particular note are the kings Arition, Oriens and Amaymon, and the star Fomalhaut. The other stars are available either by the names given here, or by secondary names employed throughout the various astronomical naming conventions. With experience, it is entirely possible – and often preferable – to summon, evoke or call to entities such as the guardians of the watchtowers using their names alone, coupled with a clear and focused intent. This is a skill which may best be practised here, calling the royal stars in turn and evaluating the aetheric response. As names once held a great deal of power, the use of a name with intent and conscious direction is in itself the key to some of the most powerful magical operations – such as evocation – for which sigils are both a mere convenience, and also a potential distraction one could very well do without.

Finally, for the sake of aesthetics, I have chosen to employ the Japanese art of *haiku* in the construction of the following incantations. For an unrivalled example of classical prose dealing especially with the archangels and cardinal kings, however, I highly recommend the reader explore Skinner & Rankine's *The Keys to the Gateway of Magic: Summoning the Solomonic Archangels and Demon Princes*, available as the second volume in the *Sourceworks of Ceremonial Magic* series. It has been from this title that the historic accounts of the cardinal kings presented below have been cited, and together serve as all but the most elementary introduction to this fascinating text. It should be noted that the square brackets below are mine, and that the accounts pertinent to each cardinal king have been edited for readability purposes only, while the text itself remains unchanged.



## WATCHTOWER OF THE NORTH

All Hail, Regulus  
Guardian of the North Gate,  
Watcher in the sky

Bring forth the barren  
Desolation of the earth  
Within this temple

Answer my challenge  
With the opening of the  
Portal to your world

Holy Watchtower,  
From the North, all the aether  
Moves with your power

I welcome you in  
The name of Saturn as a  
Worshipper of Death



## WATCHTOWER OF THE EAST

Hail, Aldebaran  
Guardian of the East gate,  
And seat of knowledge

Bring forth astral winds  
In power and in motion  
To shake this temple

Answer my challenge  
With the opening of the  
Portal to your world

Silent Watchtower,  
From the East, in Saturn's name  
I call upon you

To seal this magic,  
Bound and crossed with the spirit  
Of our Lord of Death



## WATCHTOWER OF THE SOUTH

Before Fomalhaut,  
Great star of the Southern sky  
And place of fire

Your volcanic tides  
Dispatched with haste as riders,  
Burning through the night

Answer my challenge  
With the opening of the  
Portal to your world

Gravest destroyer,  
From the South you cast your sight,  
And create anew

From purified flesh,  
The spirit comes leaping forth  
For it will not burn



## WATCHTOWER OF THE WEST

All hail, Antares  
Watcher of the Western gate,  
Star-bright Golgotha

Your waters will feed  
Dead trees of shades and spirits,  
Bowing to your call

Answer my challenge  
With the opening of the  
Portal to your world

Deathly Watchtower,  
From the West and dying sun  
I summon you here

To bind all that is,  
And all that could ever be  
To the will of Time



While it is recommended that the four stars above be used in conjunction with an effective incantation and perhaps a sigil – especially if one is offered to the magician by the guardians themselves – each of the four archangels and cardinal kings also possess their own directional assignment, corresponding with those of the royal stars given above. In an effort to find a modicum of uniformity in practise, a table of directional correspondences has been provided below, followed by historic accounts of the demonic kings, as these spirits are to feature prominently in the final section of this work. Since there exists such discrepancy between compass directions and angelic associations, however, I have included the system which I have personally found to be of greatest benefit. Naturally, the reader is sincerely invited to experiment if they are so inclined. Moreover, it may be of some interest to note that while three of the cardinal kings have rather lengthy expositions dedicated to their manifestation, office and temperament, Ariton – the king of the North, seems to have been somewhat overlooked. As we may observe that the North quarter is the direction of the earth element, we are again reminded of the persistence of the 3 + 1 phenomenon. Before proceeding further, I would like to remind the reader that the sigils of the archangels may be found in the Mathers edition of the *Grimoire of Armadel*, the sigil of Paimon in all versions of the *Goetia*, and the sigils of the royal stars in Agrippa's *Three Books of Occult Philosophy*, less that of Fomalhaut – also known as *Alpha Piscis Austrini*, for which a sigil must be created or obtained directly by the magus.

	NORTH	EAST	SOUTH	WEST
STAR	<i>Regulus</i>	<i>Aldebaran</i>	<i>Fomalhaut</i>	<i>Antares</i>
ARCHANGEL	<i>Uriel</i>	<i>Raphael</i>	<i>Michael</i>	<i>Gabriel</i>
DEMON KING	<i>Ariton</i>	<i>Oriens</i>	<i>Amaymon</i>	<i>Paimon</i>



## ARITON

*Egyn [Ariton] is King of the North. He appeareth in the likeness of a man, his face very fair and clear, his nostrils very sharp like a sword...*

## ORIENS

*Oriens, King of the East, appeareth with an hundred & two hundred legions, having a fair effeminate countenance, & a goodly crown upon his head, riding upon an elephant, having trumpets, sahlams & much minstrels of diverse instruments going before him, & when he is called he cometh with other great kings; but if he be called, alone, then he appeareth in the very likeness of a royal horse; he telleth the truth of all things present, past & to come; giveth money, teacheth sciences, confereth books, and willingly giveth answers to all demands & questions. He knoweth all experiments, and hath power to teach them; there is a king under Oriens, whose name is Baal, whose office is to teach all manner of sciences, and maketh a man to go invisible, & hath under him 250 legions. Who so acteth by this royal spirit Oriens, must direct his countenance & actions towards the East...*

## AMAYMON

*Amaymon is a King of the South. He is great & mighty, and appeareth in the similitude of an old man, with a great bear; his hair like to horse hair, & hath a bright crown on his head, and rideth on a fierce lion, usually roaring at the first appearance; and shaking a rod in his hands, his ministering spirits going before him, with all manner of musical instruments. With him cometh other three kings, who are Emlon, Ocarbdaton, and Madicon, being messengers to the King of the South. He cometh with a great company and very obscurely &c: he giveth a true answer to all demands, & maketh a man wonderful cunning and deport, in all learning, philosophy & Ars Notoria. He giveth the best acquaintance with nobility, & confirmeth the doings thereof as dignity, promotion, &c: he may be detained one hour:*



∴: and but no longer ∴: and when you go to act by this spirit Amaymon, direct your self ∴ countenance to the South...

### PAIMON

*Paimon is King of the West. He appeareth at first somewhat terrible & speaketh with a hoarse voice, but being constrained by a divine power, he then taketh the form of a soldier, and when he cometh to the presence of the invocant, is oft times apt to cavill & make variance. He rideth upon a dromedary, or a camel, which is crowned with a bright crown, & hath the countenance of a woman. Before goeth a band of ministering spirits, with all kind of musical instruments, and when he appeareth, let the invocant cast a paper to him, wherein is inscribed, that he shall speak plainly & distinctly, so that the master may understand what he sayeth, and with him cometh five other principal or regal spirits, who are Balserth the messenger to the King of the West, and Belial a king, and Baroson a king, and Rombulence or, Ramblane, and Alphasis. They may appear from the 8<sup>th</sup> hour to the 12<sup>th</sup>...*

# VIRTUES OF THE HOURS

**W**hile it is commonly believed that the hours of a planet are lesser manifestations of the ruling day of the same, in that the hour of Saturn is of the same vibration, yet of a lesser intensity than the day of Saturn, I find this explanation wholly unsatisfactory. It is this very interpretation which one will encounter on a regular basis when studying both the classical and modern texts on magic, astrology and the tarot, but I would like to propose a new model by which the planetary hours and days may be understood, and put to use. This model is based upon quite a simple logic, and uses the familiar design of an analog timepiece in order to illustrate its basic principles.

When we observe the time on an analog clock face of some kind, we understand that the twelve numbers are used twice for each day, in that the first rotation represents the time from midnight to midday, and the second from midday to midnight. Moreover, we also note that the hour hand accrues a single unit of value for each number passed on the face of the timepiece. That is, in one full rotation of the hour hand, twelve hours will have elapsed – one for each number on the face. With respect to the minute hand, however, we use a different system in that five minutes are counted for each number passed by this hand, for a total of sixty minutes over the course of one full rotation. Although the numbers themselves do not change, both the rate of progression and value attributed to each hand is entirely different. All the while, we are able to observe the turning of cycles within cycles, ad infinitum. For example, when the big hand is pointing at *three*, it is the third hour of the morning in the case of 3am, or the third hour of the afternoon in the case of 3pm. Conversely, when the little hand is pointing at *three*, it is actually fifteen minutes past the hour, whatever the hour may be at that time. Clearly, we cannot say that when both hands are pointing at this number, that the time is *three in three*, as



the minute indicator is in no way simply a smaller version of that of the hour hand. In like manner, I do not believe that the hour of sunrise on a Saturday is merely *Saturn in Saturn*, and I would here like to propose a new theory for working with the virtues of the hours.

Initially, I began thinking in terms of cycles, and when one does so, one eventually comes upon the nature of womanhood and its indelible association with the Moon. To this end, I postulated that either the planetary days, or the hours, must in some way be able to find expression in terms of sex, as with virtually all other things in the field of esotericism. As the hours themselves are of a more acute nature than the days, and that the cycles of hours rest within the overriding day itself, I concluded that the planetary hour must be masculine, and that the days must – by elimination – be of a feminine nature. This elemental masculinity is easily observed in terms of how rapidly the planets come and go, cycling between themselves under the governing influence of the ruling day. With this in mind, it cannot be the planetary *day* which is of greatest influence, as femininity implies receptivity, and it must therefore be the planetary *hour* which demonstrates the greatest effect. Moreover, as any masculine presence tends to predominate – speaking esoterically, of course – when it encounters a feminine force of comparable type, that receptive element is bound to be heavily altered with respect to the nature of that which dominates. To this end, the entire concept of planetary day and hour complementation has been completely and utterly misunderstood. It is in fact the energy of the *day* which will be most significantly modified by the vibration of a given hour within it, rather than the *hour alone* being coloured by the influence of the governing day.

In practise, it helps to think in terms of dualism solely for the purpose of simplicity. If we accept that the hour is masculine and therefore projective, then it would be most beneficial for us to conduct our operations in the hour most conducive to the nature of our will. Taking into account the



element of dualism, we are reminded that the nature of magic is akin to a push-pull system, where energy is *pushed* into the objective universe through properly-conducted and timed ritual, and the result *pulled* into our subjective universe in order to fill the energetic vacuum. It is the environment into which this energy is pulled, that is determined by the planetary day during which the operation is performed. Using Saturn and Mars as examples, one would be able to perform works of evocation and necromancy most effectively during the hour of Saturn, encouraged overall by the wilful, fiery energy of the Martian day. That is, one's projective ability with respect to the energies required for spiritual contact and evocation would be at their peak, and the ritual as a whole would be most easily conducted during this time. As Mars is the receptive element, however, what is ultimately delivered as a result of the ritual will likely be of an aggressive, sexual or combative nature. Unless one were to expend a greater amount of energy than would normally be required – in order to specify precisely how the spirit were to manifest – the nature of entropy would simply draw to the practitioner those energies or results most compatible with the nature of Mars. If the opposite were true, in that an operation were performed in the hour of Mars and in the day of Saturn, then the more masculine, projective, assertive, aggressive and domineering aspects of magic would appear as second-nature to the magician. Conversely, the energy sent forth during the working would manifest or return to the operator as a heavier, slower and overall more entropically-inclined vibration native to all kinds of magic involving Saturn to any significant degree. Simply put, and of course among other things, this would result in an overall less-energetic manifestation.

It must be remembered, however, that the female aspect also has a number of qualities inherent within itself, rather than simply being the diametric counterpart to the masculine. Prime of these is the trait of nurturing, which the male aspect often overlooks and takes for granted. To this end, while the projective nature of the planetary hours will aid



in getting the energy out into the universe, the receptive quality of the planetary days does more than simply hang around and wait for the result to come back. In the meantime, it does a great job of nurturing and maturing the energies sent forth, and waits not only for their return to the magician, but also for the intent/manifestation ideal to complete its first cycle. This can be visualised using the Heptameron model with its four concentric circles – representing sephiroth six through nine – as a referential model. If the ritual space begins in the sixth sephira and extends to the ninth sephira before manifesting in Malkuth, then it is the influence of the planetary hour which facilitates the evolution from sephiroth six – Tiphareth, or the conscious mind of the practitioner – through to ultimate manifestation, imparting its own influence as required along the way. All the while, it is the influence of the planetary day which facilitates the constant return of energy back into the practitioner's subjective world, manifesting whatever natural currents there may be as a result of random thoughtforms and prior magical workings. This energetic return also enables the magician to retain and increase their store of aetheric energy for use in consciously-directed acts of will; that is, magical application. In this manner, the projection of consciousness from Tiphareth to Malkuth may be interpreted as a masculine progression associated with the planetary hours, while the reversion of the *ten* of Malkuth to the *one* of the source may conversely be associated with the feminine return of the planetary days.

To further illustrate how this model may be used in practise, I would like to draw attention to the Goetic kings and their association with the metal gold, and the Sun as a classical planet of our solar system. If one were to evoke a spirit of this type, one would traditionally conduct the operation in the hour and day of the Sun. As the times of Saturn are said to be of greatest use in performing rites of evocation and necromancy, I would argue that the projective qualities of the hour of Saturn would be of greater benefit. Similarly, the day of the Sun may very well suit



the nature of these kings – if the historical texts are accurate and to be believed – while also fostering an environment conducive to offsetting the entropic nature of Saturnian energies. Thus, the final manifestation will harmonise far better with *Solar* vibrations than with those of the hour in which the ritual were performed, while the process by which this manifestation was set into motion fully-exploited the beneficial, necromantic and spiritually-communicative qualities of Saturn.

The question still remains, however, as to precisely how the hours relate to the days as analogous to the minutes of a clock relating to the chronological hours thereof. If we use the progression of the moon as an example, we can see that the time of the full moon is half way between two consecutive new-moon phases. To this end, the height of the cycle comes during the middle of a given progression, and this is easily observed with the passage of time. One will notice, even if one is not initiated into the occult mysteries, that the hour of 3:00am carries with it a particularly still, and chilling vibration which peaks at half-past the hour, or 3:30am. Using terms common to the phases of the moon, one could say that the energy of this hour waxes from 3:00am to 3:30am, then *wanes* from 3:30am to 4:00am. Similarly, the height of a planetary day will be its corresponding hour, and thus the hour of Saturn in the day of Saturn is analogous to the period of greatest influence of this particular day. As there are four times during each twenty-four hour cycle in which the ruling planet of a given day will be at its peak, there will also be four cycles of waning, and three cycles of waxing, from sunrise to sunrise. In the case of Saturn, the day begins at dawn with the planet at its peak, after which its energy wanes increasingly as the following planetary hours of Jupiter, Mars and the Sun are encountered, and begins to wax during the hours of Venus, Mercury and the Moon until Saturn once again finds its greatest expression.

Naturally, within the hour of Saturn itself, the point approximately halfway between the beginning and end of this hour will be the time of



its most obvious influence. Within the context of an entire day, however, the four hours which share the same ruling planet as the day itself may be regarded as being equally the most compatible day/hour pair, irrespective of the actual chronological time, or the position of the sun in the sky. That is not to say that such factors have no influence whatsoever – as will be discussed momentarily – but rather, that all four such times possess identical degrees of significance, and similarly exhibit a high level of consistency which may be put to effective practical use. The points between these specific-hour correspondences may be seen as the times which are most diametrically opposed to the energy of the planetary day, with the time before this nadir being one of waning with respect to the corresponding hour, and the time immediately after as waxing with respect to the same. Put another way, if the hour of Saturn on the day of Saturn is to be considered the most compatible in terms of day and hour pairing, then the point in time directly between two consecutive Saturn hours may be considered the period during which the Saturn day is at its least influential. Moreover, from any given Saturn hour to this mid-point, the energy of the day of Saturn could be said to be waning, while the period between this mid-point and the next Saturn hour could be said to be a time of energetic waxing, again with respect to the day of Saturn as a whole. Although somewhat counter-intuitive given the fact that the height of a *calendar* day is considered to be noon, or whenever the sun actually reaches its zenith, it is the nature of the *planetary* days to experience four of these zenith moments, and proceed completely independently of the course of the sun through the sky. One may wonder precisely how an entire day could wax and wane several times, or once for each hour in which there is a day/hour correspondence. While the answer itself is clearly of some interest, it is the process of its explanation which allows us to further examine the significance of the chronological time of day, and how the passage of the sun – as a source of light and heat, in this occasion – influences our magic.



As the first planetary hour occurs at sunrise, it corresponds not only with its parent day, but also with the *birth* of the sun as it rises during that period. The next time the day and hour match will be in the early afternoon, or near the zenith of the sun's passage across the sky. The third time occurs in the evening, well after the sun has set and the moon has taken hold of the night. The final time will come shortly before dawn during the most still part of the day, and quite often in conjunction with the hour of 3am, along with its curiously chilling energetic signature. In this manner, the waxing and waning of a planetary day can, indeed, happen a number of times, with the influence of the sun – traversing its subsequent phases – imparting a unique vibration to each of the four hours in question. Needless to say, the small hours of morning are most commonly chosen for both their physical and aetheric quietude, whilst also lending the cover of darkness to one's rituals.

This aspect is one of perhaps too-fine detail for any reasonable degree of practical application, but I include it here as a thought exercise, and for the sake of completion. A basic example of how this could be used in ritual may involve the negating of a particular day's vibration through the use of a planetary time which is diametrically opposed to its corresponding hour. In the case of Saturn, perhaps that of the Sun. This would have the effect of minimising Saturnian qualities while simultaneously emphasising those of the Solar hour. Conversely, if one wanted to ensure that the vibrations of the planetary day were not in conflict with those of the desired hour of one's working, one would choose a matching day/hour pair during which the hour waxed toward the planet in direct correspondence with the ruling day. Again, in the case of Saturn, a ritual conducted in the hour of Mercury or the Moon – both of which closely precede that of the hour of Saturn – would enable the masculine projection of Mercurial or Lunar energies while encouraging the manifestation of feminine Saturnian receptivity.



It should be noted that, while the planetary hours are of more acute influence than the planetary days, the influence of the sun as it passes over the sky trumps almost everything else. This is not the same as the energetic imprint of the Sun as a classical planet, but the sun as a star which bathes the Earth in light and heat, causes the animals to rise in the morning and our biological rhythms to synchronise with the patterns common to diurnal mammals. Depending on one's intention, this may or may not be particularly desirable. For example, the hour of sunrise is often written about in the grimoires as being the most *pure* hour of all those which correspond to the parent day, however, this is largely an artefact of Christian superstition common to many popular books of Western ceremonial magic. While some magicians may wish to observe such instructions in their own practise, it should be quite clear to anyone familiar with the energetic difference between the day, and the night, that the sun imparts an enormous vibrational shift which is both acute in nature, and overriding of both the planetary day and hour – even those of the Sun as a classical planet. Experimentation will serve you best in establishing your own preference, however, I prefer to work during the last planetary hour available, as I enjoy the quiet of night.

Another point with which I have taken some exception, is the generally-accepted notion that each day continually and uniformly harbours all the energy of its corresponding planet, and – at the very least – that one could competently perform planetary magic at any time during a given day, should the appropriate hours not meet with one's schedule. As we have already established that it is the *day* which resonates most clearly with the female aspect, I feel that the hours which do not also correspond to the day itself are really quite unremarkable, and in fact have the potential to detract from the desired magical outcome. Conversely, I also believe that the significance of a planetary day is primarily to exemplify the projective nature of the corresponding hours. For example, the hours of Saturn on a Saturday would be of great projective significance, but



just as pedestrian on a Tuesday as any other hour not associated with Mars. Likewise, of course, for the rest of the week. Again, it comes back to the receptive and nurturing qualities of the day, versus the projective nature of an hour. If one were to observe only the former due to a busy schedule, the randomness of the timing with respect to when one's operation were performed would be more detrimentally affected by that random element, than beneficially served by the simple observation of a seemingly-conducive day. Naturally, this is not the case in circumstances where the conscious decision has been made to utilise the energy of a non-complementary hour. For example, by actively acknowledging the qualities of Martian hours on the day of Saturn, one is able to fully harness the desired vibrations for use in magical ceremony. This theory is founded upon the notion that *intent alone* remains the determining factor in achieving successful harmonisation on the one hand, or the unconscious introduction of chaotic elements, on the other.

To further explain this concept in simple terms, it helps to remind ourselves that magic is all about engaging with the seemingly random or *harmoniously chaotic* currents in nature, and finding some way - depending upon your magical tradition or personal practise - to harness these forces and guide them toward the manifestation of one's will. Elements such as astrological timing, seasonal vibrations, equinoxes and solstices, lunar phases, zodiacal influences and all manner of diverse contributing factors will ultimately play some part in the manner in which our magic is worked, and of course, the results observed due to our efforts. For some, a relatively small number of variables may be all that need be taken into account, such as planetary day and hour, lunar phase and any pertinent astrological correspondences. By neglecting the innumerable other factors which will contribute to a greater or lesser degree, their influence has been neither consciously acknowledged, nor intentionally dismissed, and thus their energetic vibrations remain a chaotic, random element.



Simplifying this to solely the planetary day and hour of our present discussion, those who find themselves too busy to be able to plan and consider the impact of a particular hour – especially in light of the several periods of waxing and waning within even a single planetary day, as discussed above – are bound to introduce a high degree of chaos into their operation. In this day and age, it is quite understandable that our personal schedules don't always allow for our magic to be worked under ideal conditions. However, it should by no means be assumed that the art and science of magical energetic manipulation can, or should, be neglected simply on the basis of inconvenience. Even if one were to simply acknowledge that the only hour available for ritual was, in itself, hardly ideal with respect to an otherwise-preferable day, that small gesture would be enough to eliminate the element of chaos and to minimise the detrimental effect of the hour. The difference here is one of making the conscious decision to proceed with one's magic in spite of an hour which may not at all be preferable – on account of its perhaps being the only time available to the magician – rather than simply assume that any hour will suffice by default, and remain unaware of how the energy of the hour may influence the outcome of the working. While it would clearly be most desirable to postpone one's operation until a more propitious time, the next best solution is to consciously acknowledge as many beneficial and detrimental elements as one is able to identify, seriously consider how these factors may affect one's spellcasting, and take absolutely nothing for granted.

I strongly encourage others to experiment with the models proposed here, as little attention has been paid to how the days and hours interact aside from one simply colouring the other, in various ways and to various degrees. By regarding the entire system as a form of energetic manipulation akin to the phases of the moon and even the waxing and waning aspects of a conventional timepiece, an entirely new and heretofore-unexplored perspective may be employed and the conclusions integrated into one's

personal style of magical practise. It must be acknowledged, however, that this model is unique to this grimoire, and is largely untested beyond my own limited experimentation. To this end, I do not wish for the reader to conclude that the system I have proposed is one which should replace those of classical familiarity, but simply that a new perspective on established esoteric practices can only further, enhance and augment that which is already available to the modern magician. As we cultists are bound to the cycles of Saturn and the nature of time as the great equaliser, the virtues of the hours given below are presented with the assumption that they will be utilised on the day of Saturn alone. For those who wish to experiment further with their use on days pertaining to other planets, I leave it to them to discover for themselves how the gender dichotomy varies with respect to other day/hour pairings





## THE DAY OF SATURN

Rituals performed on the day of Saturn invariably come to fruition over the course of time. The nurturing, feminine aspect of the day – including the night – resists all outside interference, and that which is begun will ultimately come to pass in much the same manner as was intended, all things being equal. That said, it is the nature of this planet to tend toward entropy more than any other, and it is for this reason that energy must continually be fed back into the system in order for one's plans to reach maturity. Moreover, while the gravity of Saturn is irresistible, only that which has been initiated will succumb to the immense pull, yet the fate of that which *has* begun is essentially sealed well before its manifestation is made apparent. To this end, the female influence of this planet could be likened to that of Lilith, Shiva, Tiamat and Mother Nature, herself. There is a decidedly non-moral quality to these energies, and creation is as likely as destruction when one chooses to work with these vibrations. As with all things Saturnian, the keywords are discipline, perseverance, studiousness, restriction and the passage of time. With the proper energetic encouragement, be it of a magical or mundane type, the restrictive and temporal qualities will ensure that the outcome is guaranteed, but the timing can in no way be rushed, hurried or accelerated to better suit our impatient natures. There is also a melancholy here, which may be observed and yet is usually absent at the time of ritual performance. Upon manifestation, the end product seems devoid of the lustre and glamour one may have expected, and one is left only with cold reality, for better or worse.



## THE HOUR OF SATURN

The hour of Saturn takes on a masculine projectivity which actively restricts the vibration of the experiment to only those energies which are consciously and intentionally introduced. It is effective at preventing the influence of outside factors, focusing the objective to its bare essentials and causing that which is cast into the universe to gain momentum, ultimately resulting in a force which cannot be stopped, slowed or redirected away from its intended target. Again, there is an entropic and melancholy tendency here, and that which comes into contact with this force will inevitably be made subject to its purpose. This is both a blessing and a bane, for while it may ensure that the intent is preserved and given sufficient gravity to effectively seed within the machinery of the universe, it also nullifies any outside influences which may have actually been of great benefit to the magician, albeit unbeknownst to them at the time. Rituals performed during this hour act in much the same way as a trebuchet aimed and released toward a target. On account of the sheer mass of its charge, it is both unrelenting, and unstoppable.





## THE HOUR OF JUPITER

While historically thought to oppose Saturn in energetic effect, the influence of Jupiter is actually one of complement, rather than one of antagonism. While Saturn embodies restriction and isolation, its astrological counterpart facilitates expansion and sociability. Rituals performed in this hour will carry with them a gravity or magnitude similar to that of Saturnian rites, yet without the focused, unwavering quality discussed above. This is not to say that Jovian rituals are inferior or otherwise ineffective, of course. Quite to the contrary, the expansive tendency lends itself to inclusivity, the attraction and employment of random, beneficial energies – which most call luck – and the dispelling of entropy and melancholy. To this end, the results of a Jovian working tend to resonate with good nature, good fortune and the manifestation of several positive alternatives to the end desire. That said, it may not be desirable for alternative outcomes to exist as viable choices, or to enter one's life at all. Thus, the hour of Jupiter is best applied to non-critical objectives for which alternatives are sought, or in situations where a fortuitous endpoint is required, with little care as to how this is made to come about. This planet serves as an excellent counterpoint Saturn, yet while an equilibrium may be established, this will be of little use to the magician who desires an energetic extreme in order to make their will a tangible reality. While it may be true that one has no reason to complain about good fortune, one will also never be truly content until their will has been realised to a satisfactory degree. Thus, happiness with the results of any manifestation is quite another matter, and I leave this question to the good judgement of the reader.



## THE HOUR OF MARS

While the qualities of Mars have traditionally been associated with violence and conflict, there is a great deal more to this planet than mindless antagonism. Primarily, Martian energy is overtly masculine, and masculinity is as necessary as femininity with respect to the continuation of a balanced existence. It is the influence of Mars which causes us to make decisions, act on the choices we make in life, and most of all, resist external influence in favour of our own judgement. Naturally, the independent and forceful nature of this planet often leads to conflict of some sort, and to a greater or lesser degree, but the nature of this conflict need not be violent; Mars represents independence and autonomy, but not necessarily the physical act of causing harm. That said, there is no reason why violence need be excluded from consideration, for Mars is also the god of war in Roman culture, and it is an unfortunate human tendency to resolve conflict of any kind with the use of force, often resulting in the waste of life and pointless environmental decimation. It must be understood, then, that the Martian influence is primarily concerned with action, steadfastness and the willingness to overcome obstacles through the application of superior strength. When no opposition exists, then the successful employment of this kind of energy comes through the completion of personal objectives and the subjugation of various elements under the will of the practitioner. When resistance is encountered in the form of another human will, however, the same urge to dominate exists and yet must find another outlet, lest violence erupt. In the civilised world, this may take the form of passive aggression,



repressed rage or any number of like pathologies. Those born under the signs of Aries and Scorpio are particularly susceptible to this kind of complication, and working with this vibration requires great care, or great recklessness and a lack of concern for established morality, as any magical application will pay little heed to human conventions. That is, while a person of Martian temperament may consciously subdue this aspect of their personality – perhaps in order to foster productive relationships in the home or workplace – the use of Mars in ritual differs significantly. At best, little resistance will be met and one's goals may be accomplished without bother to others, and at worst it may lead not only to some degree of conflict, but also an unnecessary and unwanted level of antagonism which will ultimately run counter to one's original intent. To this end, I would suggest the magician only employ such explosive energies as those of Mars with extreme caution, and again, only for experiments which do not directly involve the interests or motivations of others. That is, of course, unless the objective is one of execration in which conflict of either the magical or mundane variety is both expected and desired.



## THE HOUR OF THE SUN

The Sun has always been an object of worship, either literally as in the case of the Aztecs and Egyptians of antiquity, or in more subtle ways such as the solar cults which have cropped up along the way – of which Christianity is but one example. There is a particular reverence for, and magnetism of the Sun to attract attention; it is little wonder that elemental gold is so indelibly associated with this one classical planet, and that its powers of illumination are perhaps the most significant of its worldly attributes. That said, of course, it is not the illumination of knowledge with which the Sun is concerned – in that its light does not dispel ignorance, for that would be the domain of Lucifer as the *Light Bringer* and thus naturally in some conflict with traditional Christianity as a solar cult, as aforementioned. In this instance, the Sun provides a certain kind of magnanimous attraction, a certain kind of *heliocentric* quality to it that the sign of *Leo* possesses in abundance. There's something *larger than life* about the Sun, and its dazzling display may very-well blind those who gaze upon it for too long a time. In application, it does well to mitigate the sullen dreariness of Saturnian vibrations and provides an excellent counterbalance to its entropic nature. A Solar hour has the benefit of being able to reach further and wider than most any other planet, and while discovery may not be its forte, the ability to connect with others, draw their attention through bedazzlement and forcefully impart a particular message or quality of energetic vibration, simply cannot be understated.





## THE HOUR OF VENUS

Contrary to popular belief, Venus is not necessarily associated with the concept of romantic love, save for those times when such love is creative, unifying and nurturing for all concerned. Should love turn bad – as is frequently observed – the principal energies move beyond the domain of Venus and toward another more masculine, projective or assertive planet. In the case of Mars, there is an overt sexuality at work, if not outright violence. The relationship quickly loses its romantic overtones to be replaced with purely physical encounters – either with clearly-dominating sexual dynamics, or the continuation of a shell of the former relationship punctuated frequently with episodes of domestic abuse. Conversely, a Jovian influence quickly ends the passion one may have noticed or experienced when the courtship began, filling the void with overall good-nature and quickly changing the status of the couple from lovers, to friends. When Saturn encounters the vibrations of the wayward pairing, there is a slowing, a cooling and a stagnating of personal interaction, affection, consideration and basic, human compassion. There is a cruelty which develops over time and with the use of the intellect, preferring to cause as much emotional harm as possible rather than to act on masculine impulse – as with Mars – or with a sense of expansive altruism as in the case of Jupiter. Being solitary, detached, calculating, ruthless and entropic, the Saturnian approach acknowledges the inevitable end of the relationship right from the outset, and yet besieges the former couple with little more than the promise of loneliness, emotional isolation and bitter memories to keep them warm. At the other end of the spectrum, Venus manages

affairs of creativity, art, music and emotional expression, while Saturn has the tendency to impart a disciplined, focused and methodical approach to personal endeavours. When the two energies are combined, a great deal may be accomplished with respect to one's own projects, however, the involvement of others – especially in a romantic setting – often leads to emotional trauma and the inability to transmute long-past grudges toward more productive ends. Venus may be best employed as a means of implementing constructive, creative and artistic change. Whether this involves the beginning of a new project or the use of Venusian energies to create something using magic – in terms of synthesis or *coagula* – the theme here is the production of something new and heretofore unexperienced. There is also a nurturing quality to Venus which aides in seeking new directions, and how one may more effectively impart or realise one's true will.





## THE HOUR OF MERCURY

The overt energies of Mercury run counter to the vibration of Saturn. Rather than being a complementary opposite or an antagonistic counterpoint as is the case with Jupiter and the Sun, respectively, the action of Mercury operates at a higher and more dissonant frequency which does not pair well with Saturn. While those of a naturally more active temperament may observe the Mercurial existence as being flustered, hyperactive, or more than a little hopped-up, those of a Saturnian disposition are likely to find themselves with a migraine and in complete bewilderment of how any could exist in such a chaotic state. This is not simply a case of harmonic dissonance, however, but of the multiplicative effect of higher octaves adding to the overall tension; the greater the frequency differential, the greater the number of inharmonious occurrences per cycle. Massive planets such as the Sun vibrate close-enough to Saturn's own octave that any incongruity is only felt once, per interaction of these frequencies, whereas Mercury may resonate eight or nine times faster and thus enhance this unfavourable effect in like degree. The influence of Mercury would best be put to use when conducting experiments of astral projection, such as those involving the accessing of the various sephiroth. In essence, this is the one planet which can, and should be used completely apart from Saturnian energies, and for those applications where the ponderous weight of Saturn is not particularly desirable – such as those involving flight, projection and travel of the consciousness throughout the aetheric realm.




## THE HOUR OF THE MOON

As has been said before, the Moon is indelibly linked with the idea and ideals of femininity. It is associated with Yesod, and as light reflected from the sun, it represents the waters of the unconscious, the unknown and the mysterious. There is great benefit to applying Lunar energies to those of Saturn, combining both the untamed shadow of the psyche with the disciplined force of entropic consciousness, and many things can be achieved through this pairing which may be very difficult or outright impossible, with others. The sullen mass of Saturn is given a coat of silver, polished to a shine and presented for all to see. It is the silver bullet, the shining waters of death, the whirlpool and the interstellar black hole made visible by X-ray radioastronomy. To push energy out during the hour of the Moon is to commit one's magical ideals to the waters of the collective unconscious, and it should be remembered that in the primordial ocean is where life of Earth began. This said, the reflective nature of the Moon dictates that what becomes manifest through magical retraction will be but one form of the ideal, yet never the ideal itself. Unlike the Sun which is direct, projective and antagonistic to Saturn, the weaker form of light provided by the Moon cannot escape the immense gravitas of our patron. Thus, while it is likely that percolation in the collective unconscious and sympathy with Saturnian energies will allow for a complementary and significant manifestation, the nature of mystery about the Moon prevents its form being comprehended before it arrives.



# INCANTATIONS OF SATURN AND MARS

he following incantations have been taken from Giordano Bruno's *Cantus Circaeus*, translated by Tomas Zahora in the year 2004 CE. Both the English and Latin versions have been included. English editions are available through Ouroboros Press.

Incantations themselves hold a special place quite apart from invocations, evocations and other forms of spirit summoning. They relate more closely to an enchantment of sorts, and are typically associated with the casting of a spell, and with the use of language more than anything else with respect to the performance of magic. In a sense they parallel the vocal mantra, and find expression in English in much the same way that poetry and theatre hold a magical power all their own, albeit without any one particular magical end associated with their performance or recitation. The purpose of an incantation within magical systems is to cause a distinct shift in the atmosphere of the temple, and to guide the accumulated energy along a given conceptual path. The flexibility of language as a living thing to be expressed, manipulated and repeated allows for an infinite number of combinations, directions and approaches within the performance of one's magic. Much like ritual tools, the words become dynamic symbols which are themselves able to alter the flow of magical currents toward one's desired end. When put to effective use, incantations are an especially convenient means by which the energy raised in ritual – or energy which has become stray about the temple – may be focused or dissipated, and tend to punctuate more lengthy rites as a device for general housekeeping. They delineate the sections or stages within a given working, and find potent expression as reinforcement to the subconscious mind that certain mental states have been reached,



that gateways are opened or closed, that spirits have arrived or departed, and at any other point when a crucial event is understood to have taken place. The purificatory tolling of the bell is an example of a non-verbal incantation of sorts, while linguistic examples include the attraction of planetary vibrations as with those verses given below, or the declaration of the assumption of godhood necessary for spirit evocation.

### INCANTATION OF SATURN

*Lo, I am now raised up toward you, old Saturn. Bring forth (I appeal to your power) your asses, oxen, camels, deer, moles, hares, mice, sows, basilisks, cats, monkeys, hyenas, river-fish, mice, toads, gazelles, oryxes, and other terrestrial beasts of your disposition; bats, owls, hens, flies, bugs, locusts, cuckoos, and other flying things of your kind; eel, polyp, sepia, sponge, and remaining water-dwelling creatures of your kind. Saturn, wielding the power of the scythe, ancient, mature, proceeding at leisure, progressing slowly, awesome, scythe-bearing, sorrowful, wise, judicious, profound; the penetrator, examiner, scrutiniser, thinker, observer; ruler of ages, tiller of fields, inventor of the scythe, moderator of the guardians of time, assistant of the ever-proceeding eternity, measurer of immense spaces; you, who balance impassable duration with eternity; you, father of the parent of gods, who bring in and carry away all things under the sway of all-devouring time, warden of all that is brought into being, preserver of all that perdures, and consumer of things that pass away – from whom I have borrowed, so many times, the dragon-drawn chariot; you, who gave birth to the gods: who assigned to Jove the fiery and ethereal heavens, to Juno the air, Neptune the sea, and Pluto the underworld. Stand in my presence, father of the golden age, the Leucadian, Cretan, Italian, of Latium, the Aventine one!*



## INCANTATION OF SATURN (Latin)

*En & tibi Satvrne senex erigor. Affer (rogo potentiam tvam) tvos asinos, bvbvlos, camelos, cervos, talpas, lepores, mvres, sves, basiliscos, feles, simias, hienas, silvros, mvros, bvffones, origes, caeteraque tvi generis terrestria. Vespertiliones, noctvas, gallinas, mvscas, brvcos, locvstas, cvcvlos, aliasque tvi generis aves. Angvillam, polypvm, sepiam, spongiam, & reliqua tvi generis aqvea. Falciptens, grandaeve, matvre, lente, tarde, verende, falcate, tristis, sapiens, ivdicose, profvnde, penetrator, rimator, scrvtator, cogitabvnde, & contemplator. Aetatvm dominator, agrorvm cvltor, falcis inventor, temporvm gvbernacvlrorvm moderator, cvrrentis minister aeternitatis, emensorvm metitor spaciorm, dvracione intransibilem aeqvans sempiternitatem. Deorvm parentis pater, adportans, & asportans vniversa svb voraci tempore, orditor eorvm qvae fivnt, servator eorvm qvae dvrant, & absvmptor eorvm qvae interevnt. A qvo draconibvs tractvm toties svm mvtvata cvrrvm. Qvi Iovem igneo aetheroqve caelo, Ivnonem aeri, Neptvnm mari, & Plvtonem inferno deos genvisti. Adsis pater aetatis avrae, Levcadie, Cretensis, Itale, Latie, Aventine!*

## INCANTATION OF MARS

*I call upon you also, Mars, so that you would not disdain to bring to light scorpions, serpents, asps, vipers, goats, goat-kids, dogs, wild boars, panthers, wolves, rams, horses, foxes, and other beasts and wild animals of yours. Bring forth your hawks, falcons, ostriches, griffins, sparrow-hawks, kite, and other rapacious fowl and wasps; reveal the dragon, crocodile, stingray, and other creatures of yours that dwell in the waters. I call upon you, Gradivus, the bellicose, masculine, keen, terrible, broad-necked, thick-haired, menacing, indomitable, fierce, war-fathering, bloody, unpropitious, fearless, clamouring, unstable, god of fierce countenance, advancing in broad steps, robust, horrifying, unyielding like iron, armour-clamouring, furious, savage, rude, coarse, murderer, raving, turbid, aggressive, rapacious, and deadly; terrible god with burning eyes, breathing fire out of his nostrils,*



most severe leader, glorious prince of a grim war-band, skilful instigator of the hearts of those in quarrel, capable of opening up every means with unsheathed sword, invincible scatterer of power and solidity of all things, undisputed destroyer of thrones whose opposition no one withstands; you, who are preceded by fear and discord, served by fury and anger, and followed by most-dreaded. Come to my aid, Scythian, Thracian, Bistonian, Strimonian, Odrisian, Meletian, Geticus, Quirinus.

### INCANTATION OF MARS (Latin)

*Te quoque Mavortem advoco, ne dedigneris tvos hic promere scorpiones, serpentes, aspides, viperas, hircos, hoedos, pardos, canes, cynocephalos, apros, pantheras, lvpos, onagros, eqvos, hyppelaphos, vvlpes, tvasque caeteras bestias atque feras. Accipitres, falcones, sabbvteones, strvtiones, gryphos, percas, milvos, alias rapaces volvcrez & vespas. Fvcam, draconem, crocodilvm, chronevm, torpedinem, narvm, & alia qvae tibi degvnt in aqvis. Gradivvm, bellicosvm, masculinvm, acvtvm, terribilem, collilatvm, villosvm, minacem, indomitvm, trvcvlentvm, belliparentem, crventvm, infavstvm, impavidvm, frementem, ambigvvm, trvcis aspectvs devm, latis incedentem passibvs, robvstvm, horrificvm, ferrevm, armisonvm, fvrentem, effervm, horridvm, crvdvm, homicidam, rabidvm, tvrbidvm, infestvm, rapacem, atque fvnestvm. Ardentibvs ocvlis terribilem, ignem e naribvs efflantem, magnae gravitatis dvcem, trvcvlentae factionis gloriosvm principem, callidvm cordis litigantivm incensorem, evaginato gladio omnem tibi vim adaperire potentem, potentiavm & robvstorvm omnivm invictvm dissipatorem, soliorvm irrefragabilem eversorem, cvi obsistenti resistit nemo, qvem metvs & discordia antecedvnt, cvi fvrer iraque ministrant, & qvem mors seqvitvr, maxime omnivm formidanda. Adsis Scythonie, Threiiicie, Bistonie, Strimonie, Odrysie, Melyte, Getice, Qvirine.*



# THE MAGICAL FORMULA



ver the last few decades, we have seen a great influx of new books of magic which present either entirely novel systems of operation unto themselves, or revisions of existing systems which have been extensively modified. This is largely due to the recent grimoire revival around the turn of the 2<sup>nd</sup> millennium CE, and this breaking-away from tradition has made this kind of magic far more accessible to the general public. While clearly a mixed blessing, one of the means by which this has been accomplished is actually very logical, and has helped to unify grimoire practise in ways never before imagined. This is due to the sociopolitical environment of the modern world, as compared to that of the Middle Ages when the majority of the classical texts were written. As magic is now considered to be merely a quaint superstition of antiquity, or a symbolic practise maintained by those few independent pagans among us, there exists little need to couch magical writings and methods within the context of dogmatic Catholicism, as was the case throughout Europe several-hundred years ago.

The first thing to be removed from any traditional grimoire, of course, are the pages upon pages of Jeudo-Christian litany which invoke virtually every name of god, exalts Jehova as the supreme being of the cosmos, and establishes the magician as the sword of Christ which dominates the so-called lesser entities by force. Next, instructions for the preparation of oneself before a ritual operation, including the prayers to be said continually for months on end, the self-flagellation, the starvation, the abstinence from sexual relations, and so forth. Finally, one does away with the blinds littered throughout virtually all magical texts, and which render them unusable. Such *blinds* may include instructions for the creation of ritual tools requiring rare, exotic or unusual materials such as the hand of a murderer who has been executed for their crime, or a sword



quenched in the blood of a unicorn that you dispatched in bare-knuckle combat. Despite the fact that following these instructions would often be sheer madness, it is also likely that the process would take a very, very long time.

Having pared down the grimoire in question to its bare essentials, we are left with very little of the original text. This will usually consist of a few notes on the best astrological time to perform its rituals, and a list of the spirits one may expect or be able to encounter along the way. This is the approach of the new grimoires which either do not claim to be related to that which came before, or are extrapolations of existing material translated into a new perspective, and with different results in mind. While this may seem like a great advance in the world of modern magic, there are a few problems with this approach that I would now like to redress.

First and foremost, much of what was culled was removed simply because it was archaic, and because no obvious reason for its inclusion could be found. Moreover, the standards by which the original material was evaluated are clearly *modern* standards, and no attempt has been made to explore the status-quo contemporary to the time of a grimoire's writing. In short, too much has been removed, and this is the most common reason for difficulty and failure when attempting new techniques in magic. While common wisdom would urge the simplification of a thing in order to better understand the core principles, magic can only be simplified so far before it becomes entirely useless. Fortunately, while a number of critical elements have been left out, it is a simple matter to reintroduce them to the modern systems and put them to effective use. The rest of the useful, but non-critical stuff can be figured out once success had been met with sufficient regularity.

When planning a ritual, time should be taken to fully appreciate the



gravity and solemnity of what one is doing. Magic should not be rushed into unless there is great emergency, and even then, ideal results can hardly be expected. I prefer to create a statement of intent, then select an appropriate day and time to perform my working about one full week – give or take a day or two – from the time of planning. Once this has been established, I will take a small candle which will be used solely for planting the seeds of my intent within the aether, via the gateway of the flame. Each night – again, give or take depending on individual circumstance – I will light the candle and meditate upon it while contemplating the ritual I have in mind, its desired effect, and both when and where it will take place. I specifically set aside the greatest amount of time during this meditation to mentally reproduce the entire ritual, as though it were a kind of rehearsal. It is worth noting that studies have quantified the benefit of a vivid imagination being put to this kind of use, and it has been found that simply visualising oneself performing a task in real-time, and step-by-step – with the primary focus being a high degree of imagined detail – improves one's real-world performance more than eighty-percent that of the same amount of time having been spent physically rehearsing. Getting back on track, the advantage to this kind of preparatory work can clearly be seen. This process helps connect two points in space and time from the one perspective, and when that space and time arrives, there will already be an astral impression of its manifestation in the atmosphere. Clearly, this is a sensation which must be experienced to be understood, but it is easily accomplished and serves as a solid foundation for any ritual work undertaken. To further invest in the experience, the meditative candle may be dressed, carved with sigils or in some other way embellished to more specifically resemble its purpose, and the ritual's outcome.

If a spirit is the focus of a working, such as is the case with evocation, the nature and historical reports of the spirit themselves should be sought and digested at length. Some occultists refer to this phase as *subjective synthesis*, and it aids in establishing an astral association between yourself



and the energetic currents which surround the spirit in question. To the particularly sensitive, this current will be tangible and an identical sensation will be felt when the spirit materialises or begins to communicate. There are a great number of books such as Johann Weyer's *Pseudomonarchia Daemonum*, Collin de Plancy's *Dictionnaire Infernal* and its modern equivalent *Demonographia*, along with numerous modern works on demonolatry which may be of assistance. I have found the accounts of S. Connolly's experiments and John R. King IV's *Imperial Arts* to be of great value if one is interested primarily in the practise of the *Goetia*. It is vitally important to understand the spirit as not merely another name on a page, but as a living, tangible intellect with substantial being and the power to effect great change in the world around us. Some consider such entities to be real only in the sense that they are manifestations of our own individual or collective unconscious, and their appearance and interactions merely the result of an autohypnotic state induced through ceremonial events. Similarly, the real-world changes experienced are merely the result of the butterfly effect, set into motion by a focused subconscious impulse, generated and directed through magical operations. This may be true, but it certainly helps to think of these spirits as being more than that, at least for the purposes of ritual magic. While bacteria exist at a level which is far too small for us to see, that does not mean that they do not exist. Similarly, it is entirely possible that other forms of life exist well beyond the ability of humans to perceive, and yet they could still be there, and every bit as real as bacteria.

Although magic is an ongoing process and experiments are bound to be met with varying degrees of success, there is one very common complaint with which even I struggled for many years. It tends to plague those who are either new to practise, or who have not yet mastered evocation, and while attempts have been made in modern times to develop better methods of overcoming this stumbling block, none have been entirely successful. The problem is multifaceted, but the result is always the same;



no matter what one does, and no matter how palpable the presence of a spirit may be, it seems utterly impossible to see, hear or communicate effectively with the entity. At this point, most practitioners will issue their charge to the invisible spirit and close the ritual, while the seed of doubt grows just a little larger irrespective of their own skill and experience with magic overall. The solution to this problem is amazingly simple, yet I have never heard it mentioned because it goes right back to the classical grimoires, being part of the methodology that was deemed redundant and subsequently culled by modern occultists. Two practices – those of fasting and remaining awake and in prayer for some length of time before performing ritual – are the keys. If we examine the ancient texts, we see some ludicrous examples of these practices, requiring a week of fasting or even a month with nothing but bread and water, combined with three days of constant prayer and finally, nothing to eat or drink whatsoever. Not only are such practices quite unhealthy and more than a little dangerous, they are utterly insane and no reasonable magician would deem it necessary to subject themselves to such torment. Worse still is the fact that little explanation is ever given for the seemingly arbitrary periods chosen for fasting and remaining awake, only adding to the confusion and supporting the argument that such inclusions have no practical use, and may be done away with. In fact, nothing could further from the truth, although there are a few changes which need to be made in order to render these concepts practical.

Firstly, the concept of diet has been proven through experimentation to be of great use. Through discussions with other experienced magi, I have found that all of those who now practise evocation with a high degree of success – and without exception – have devised for themselves a dietary regime which is undertaken from the day prior to the planned operation. My own diet consists of a light breakfast of cereal or toast with butter, and a cup of tea or coffee. I will then have a light lunch around midday consisting of salad, more toast, a vegetable-based soup with bread, or a



similar meal free of animal protein. For reasons I have not fully unravelled, it is critical to avoid meat on the day of ritual, and to minimise animal products wherever possible. Butter, cheese and milk are acceptable in small quantities, but eggs should be avoided due to the heavy protein and cholesterol constituent. In order to maintain sugar levels, I will consume fruit juices, although I do allow myself some soda pop throughout the day if it takes my fancy. After lunch, I will fast completely until the time of ritual, consuming only water until an hour before the operation is due to begin. At this point, I will eliminate all fluids entirely.

This basic fasting exercise forces the body to utilise its glucose stores and begin to mobilise sugars from the liver. Once the process is well underway, there seems to be a slight change in the functioning of the mind in that thoughts gradually slow, but thinking becomes clearer. There is a lightness about the consciousness, and while the body may be physically hungry, it acts as a stimulating sensation and keeps one's mind and body slightly on-edge. It is important that strenuous physical activity be avoided during this period, as any sudden requirement for chemical energy could put the body into a hypoglycaemic state. Instead, the day should be spent studying magic, reading tarot, planning the finer points of the operation at hand, preparing sigils and litany as required, and generally immersing oneself in the theory of ceremonial magic. It is also important to note that almost all drugs should be eliminated from the time of waking until after the ritual has concluded. Needless to say, recreational drugs including alcohol and tobacco should be avoided completely, along with all narcotics and any non-essential medication. The one exception are those drugs which are necessary for the functioning of the mind and body on a day-to-day basis. Examples include antidepressants, antipsychotic medication, blood pressure and heart-regulating drugs, cholesterol lowering compounds and anything else which you personally deem necessary. Herbal supplements, for example, generally do not fall into the *necessary* category, nor do vitamins, and these non-critical drugs should



also be withheld until after the ceremony. It has been my experience that medications such as opiates, sedatives and central nervous system depressants virtually obliterate the ability to exercise the psychic faculties, and render the magician completely useless in a ritual setting. To this end, these drugs should be avoided for at least twenty-four hours prior to the experiment, allowing as much time as possible for their metabolism and excretion from the body.

By the time the operation is begun, there will be a feeling of generalised weakness in the muscles, a slowed pattern of thought, and a slight disconnectedness or lightness which distinguishes the individual from their surroundings. This can be a rather uncomfortable experience, but its benefit to works of magic is immeasurable. Following completion of the experiment, it is recommended that the magician exit promptly and prepare for themselves whatever kind of food they desire, including those containing meats and other animal products if they wish, before retiring immediately thereafter, presumably to bed.

I would now like to comment briefly on those who have diabetes or other metabolic or endocrine diseases. As careful management of diet is essential to the maintenance of a reasonable state of health in those with diabetes, the magus should consult their regular physician in order to devise a suitable alternative to the recommendations given here. In reality, any number of options may exist, however I have only included that which I have found to work for myself. Metabolic and endocrine conditions must not be ignored for the sake of ritual as they are very serious conditions which, if left untreated, can quickly lead to death.

Now that a diet has been suggested and left to the reader to decide upon for themselves, the second critical practise may now be thoroughly examined. While it is by no means necessary to remain awake for days in constant prayer and contemplation of holy scripture, there is a definite



advantage to a moderate degree of sleep deprivation. The principle is rather straightforward, in that sleep deprivation facilitates mental susceptibility to suggestion and a degree of impairment regarding the accurate interpretation of physical stimuli. Those who have remained awake for a significant length of time will attest to the tendency of the mind to hallucinate of its own accord, to drift off at random, and to imagine really quite vividly and spontaneously – as though when dreaming – although the individual is technically awake and able to interact with others. My most successful scrying exercise came after almost eighty hours of wakefulness due to a particularly severe bout of insomnia. Sitting down for five minutes was enough to send me hallucinating, and with my eyes closed, I could see myself browsing the pages of a home-wares catalogue. Now, I never said my scrying visions were terribly exciting, but that's beside the point. Soon enough, I found a teapot and a set of mugs I liked, and they became magnified in my view while the catalogue faded into the darkness. The detail was absolutely impeccable, and what I was seeing seemed more real, than real. It appeared so very perfect, there was a sense of computer-generation about it, as there were neither shadows nor reflections from a light source to be seen.

At this point, I opened my eyes, and I was absolutely astonished to not only find that the teapot was still there, right in my field of vision, but that I had to *refocus my eyes* in order to be able to see it clearly; to refocus my eyes to see something that wasn't even there. After a few minutes, the vision faded and I managed to get some sleep, but the experience stayed with me. I was fascinated by the fact that, while the rest of my room remained as it always was, I could not see *through* the object in front of me, and as it rotated steadily in my view, there was never any indication that it was not actually present, nor that it did not actually exist. Once sufficiently experienced, all kinds of spirits – including demons – may be seen with a similar degree of clarity.



For the purposes of ritual, there is no need to remain awake for several days, and I have found a good compromise at around twenty hours of wakefulness prior to an operation. As most experiments will be conducted in the early hours of the morning, rising at around 6am is quite sufficient. I will then have a shower, find some breakfast around 7am and begin studying and planning as mentioned above. The day continues with lunch around midday, and six hours before the ritual, I will establish the temple, wherever it may physically be located. This involves construction of a tangible circle - usually with salt as it clearly represents the earth element and is easy to sweep up - construction of the triangle, the laying out of candles, ritual tools and sigils as needed. When there is but one hour remaining, at which point I will begin a total fast including the elimination of water, I will sit within the circle and begin a light meditation. The purpose of this meditation is to relax the mind and the body into a state in which magical operations seem entirely normal, and second-nature. It's far more difficult to adapt to the mindset of a magician all-of-a-sudden, after engaging in solely mundane tasks. Rather, when one is immersed in a magical environment and atmosphere for some time, the distinction between where the mundane ends and the magic begins becomes far less clear, ultimately eliminating the shock of transition. When the designated hour finally arrives, I will light the candles and the incense, and begin the operation proper.

Although more detail will be given in the final section of this work, a brief overview of how a ritual of this type is conducted will aid the reader in understanding the overall flow more easily. The general format of a Saturnian ritual is as follows:

1. Establish a perimeter with the wand
2. Meditate and invoke godhood or HGA
3. Perform Qabalistic cross
4. Perform Lesser Banishing Ritual of the Pentagram

5. Cast the circle proper
6. Cast the Triangle of Manifestation
7. Purificatory tolling of the bell
8. Calling of the Watchtowers
9. Opening of sigils
10. Incantation of Saturn
11. Creation of gateways and portals
12. Evocation of spirits or other ritual work
13. Dismissal of evoked spirits
14. Closing of gateways and portals
15. Destruction of energetic constructs
16. Dismissal of the Watchtowers
17. Destruction of the Triangle of Manifestation
18. Pollutionary tolling of the bell
19. Destruction of the Circle
20. Perform Qabalistic cross
21. Perform Lesser Banishing Ritual of the Pentagram
22. Ground remaining energy, eat and sleep

While very much similar to any form of Western occult practise, the inclusion of specifics such as the establishing of portals, the incantations to Saturn and so forth justify their being mentioned especially, so as to simplify for the reader the unique system which is presented here. Naturally, not all elements above need be included in any one ritual, however, much of what has been listed will become a staple part of one's work, and remains easily incorporated into any existing tradition or system of practise. For those elements which may be less frequently employed, such as the use of portals or even the evocation of spirits, if this is not the reader's normal practise, sufficient notation has been given further in this work, rendering the subject matter both approachable and applicable within the context of Saturnian ceremony. Needless to say, experimentation is always one's best guide as to technique and practicality.



# THE CREATIVE ACT AS RITUAL MAGIC

I have always believed that magic is a creative act, and that all creative acts are of a magical nature, even if not necessarily esoterically inclined. As a musician since the age of ten, I have always found escape into, and transmutation of my deeper self through the power of music. That is to say, not so much the enjoyment found in listening to music, but rather the *pure joy* of being able to play those songs I wanted to play, and of being able to write those songs I wanted to hear. It seemed to me that there was always something nebulous, intoxicating and mysteriously elusive about the ability to create something out of nothing, and at times, to have *that something* stimulate the creation of yet other things, essentially beginning the process of contiguous evolution. As I grew older and naturally more proficient with my chosen instruments, I soon discovered that, after having devoted my full attention to a single piece – to the point of either mastering it entirely, or coming upon the limits of my technical ability – I could occupy my mind with quite unrelated thoughts while playing my music. Initially, I found myself reading articles over the Internet, studying whatever academic curricula were required at the time – often combining guitar and schoolwork in an effort to alleviate the boredom of institutionalised education – or simply pondering unresolved questions related to programming, linguistics, small engine repair or any number of other topics which may have taken my fancy. While convenient in itself as a means of multitasking, over time, I intentionally cultivated this ability to the point of being able to play almost unconsciously – and to a very high level – while engaged in deep meditation, chakra manipulation, clairvoyance, no-mind focus, and other psychic exercises. Eventually, I came to the realisation that despite the obvious disparateness, each practise strengthened the other in turn,



and – in particular – that my musical ability advanced most rapidly when I would combine my playing with some form of active psychic development.

While completely unexpected, and still to this day no better understood than when I was some fifteen or twenty years younger, I eventually began to theorise as to just what may actually be possible if one were to use creativity itself as an esoteric focal point. Should one divert the not-insignificant amount of energy required to play a song flawlessly and unconsciously to completion, for example, into a magical operation, how would this manifest in application? Would there simply be an increase in the amount of available energy being raised within the circle due to an emotional, electro-chemical reaction to evocative music, as is very much the assertion of the Satanic school of thought? Or, would the high degree of neural functioning, and segmentation of conscious components direct our under-developed psychic faculties toward more highly-energetic brainwave states – such as the *gamma* state – commonly regarded as being ideal for spirit communication? I have not yet answered these questions fully, myself, and while I continue to experiment with these techniques that I find far too interesting to abandon, there are a few particular discoveries upon which I have stumbled, and with which I have become rather obsessed. In some ways I am hesitant even to write of the techniques I have developed as the results to date have been quite unsettling, and the ease of their execution unbelievably straightforward. Nevertheless, by applying the principle of creativity as a magical act, and by acknowledging that all magic is, by definition, necessarily creative, one has all the understanding one could need for this system to work itself into frightening efficiency.

To best illustrate the potential of these experiments, I would like to recount an event which happened only within the last few years, during my time studying at a new university. During the first semester – and at



the age of twenty-eight – I became romantically involved with a fellow student of my class. Toward the middle of the year or so, I decided to commission for her a painting that would represent our lives at that point in time. That is, the people who we were, when first we met and become emotionally involved. I say *commissioned* as I am artistically inept, and all I ended up with were a few pages of lined paper and a series of dot-point notes scribbled here and there, crossed out over-and-again, and scribbled upon a little more. I lacked even a poorly-rendered sketch on the proverbial napkin for a potential artist to decipher. It was around this time that, for reasons beyond my control, our relationship fell quite spectacularly to pieces. I remembered wondering to myself whether the depths of human cruelty had any limit whatsoever, and thinking that what I had recently been put through made *The Tower* of the tarot look like nothing more than a half-retarded sandcastle. Over the course of the second semester, however, things eventually sorted themselves out to some degree, and we tentatively resumed our relationship by both accepting some portion of responsibility for the previous unpleasantness. So, once again I retrieved my few pages of notes, and began to revise.

The painting was to be a scene of the two of us on a sofa of specific design and colour, with the guitar-case coffee table, side tables, lamp and shade, and even the clothing we were to be wearing described to the most minute of detail. Every element of the scene held a certain significance, from the peculiar animal-shaped table lamp, to the objects strewn about the coffee table such as my favourite brand of cigarettes, which tarot cards – and of which deck in particular – were lying face-up while the rest were scattered face-down, gaming console controllers for the systems we owned, cans of our preferred brands of soda, bottles of our various medications and a facsimile of my fountain pen, stethoscope and other work-related flotsam. Then, onto the texture of the sofa, the colour and design of the hardwood floorboards, the shadows cast upon the wall from the various light sources, and virtually anything else one could possibly



imagine being present in a domestic scene of a couple embracing after a day at work, surrounded by the mundane objects by which they could most easily – if only superficially – be identified or recognised. What frightened me the most, was that no more than three months later, this scene materialised almost as *precisely* as had originally been pictured in my mind. There were no rituals involved, no evocations or spirit pacts made for assistance, no great expenditure of energy, and no conscious intention to employ magic in any way, whatsoever. In fact, I only revised my notes when I thought of something significant enough to add or change, and the fun I was having with the iterations didn't seem at all significant, at the time.

Initially of course, I put these unusual happenings down to sheer coincidence, thinking that if we were ever to get a place of our own, then *of course* it would look the way I had imagined it, and – logically speaking – how could it have been otherwise? We were – who we were, and our living space was sure to reflect that to a greater or lesser extent. I still smoked the same cigarettes, drank the same soda and owned the same pen; it's not like I had the Pulitzer just materialise on the wall, all of a sudden, so in hindsight it really all seemed quite mundane, and altogether entirely plausible. Moreover, I like using my imagination as much now as I did then, and having found a new way in which to form a highly-detailed image within my mind's eye was understandably novel, and incredibly entertaining. However, I then considered the fact that three months *prior*, we had experienced a catastrophic falling-out, and that *only* three months after we had managed to come to some sort of agreement concerning our relationship, we were not only living together in our own place, but that our own place looked frighteningly similar to the impression I had imagined and noted down using nothing more than dot-points. Interestingly, little more than a month after that, I bailed on the relationship altogether and never looked back.



About six months later – give or take a year or so – another example led me to reconsider the simple coincidence of it all. However, in this particular scenario, I can only truthfully cite hearsay as testimony. Nevertheless, if solely for the purpose of comprehensive illustration, I believe it would serve the reader to know of this far-more exotic happenstance, of which they may decide for themselves the appropriate level of credibility. It all came together one day, when I was wholeheartedly and quite emphatically thanked by an acquaintance to whom I had previously given some advice, as they were completely – and utterly – convinced that it was, indeed, my advice alone which brought them their timely and unexpected success. As a regular on an Internet magical forum I once frequented, the question of magic sufficient to cause the death of another human being seemed to resurface with peculiar regularity. Primarily, I suppose, because I would continually raise the question if it had not been asked in a while, as I was always curious about the possibility, the techniques and technical aptitude required, the metaphysics behind it all, and whether or not anyone could definitively say that they had accomplished it in the past; at that time, I, myself certainly could not. Eventually, an individual with whom I was reasonably familiar asked specifically for advice on execration magic and magical assassination. Having recently had my unusual experience with the painting I had designed coming to manifestation in real life, I offered the simple suggestion of doing away with rituals and so-called magic completely, and simply trying this one exercise for about half an hour each day, for one week, and gauging the results. Simply put, I instructed this acquaintance to have three or four sheets of lined paper on hand, a pencil and eraser, and a vivid imagination. For about half an hour each day, at any time which took their fancy, they would contemplate their target's funeral, and, beginning with general details, describe what they saw as if they were to have a painting commissioned from their notes.

First, an introduction to the event; what colour and shape is the casket, what colour and variety are the flowers, what does the building itself look



like, are refreshments being served, is there a platform or dais, and so forth. On the second day, more detail should be added, such as a plaque with the deceased's name and photograph by the coffin, if there are any items upon the coffin itself, or if it is to be open for display, precisely who is pictured in the scene – including the visual perspective as though it were being photographed – and the like. This would continue for an entire week, right down to the jewellery worn by each of the guests and the patterns printed on the gentlemen's shirts or neck ties, but of critical import was that each element added to the dot-point notes *must* have some kind of emotional or intellectual significance. Absolutely nothing must be taken for granted, and each detail justified on this emotional or intellectual level, if only symbolically. For example, if the deceased was poor or otherwise impoverished, perhaps a plain, unpainted casket would be most appropriate to emphasise the *cheap pine box* look about the accoutrements. Similarly, if they were generally unpopular, the few guests in attendance would not be dressed in mourning attire, and somewhat more concerned with the catering than the casket itself. If the individual were especially religious, then an appropriately religious ceremony would be in order, in accordance with their personal belief system. While I am not privy to the details of what this acquaintance of mine actually wrote in pursuit of their goal, they informed me only three weeks later that their intended target had been involved in a relatively minor workplace accident, yet had subsequently developed a severe bacterial infection which was both resistant to treatment, and the ultimate cause of their sudden and rather unexpected death, despite hospitalisation. While I am reluctant to accept credit for this eventuation as I cannot definitively say what actually transpired, the sincerity with which my acquaintance greeted and thanked me from that point on, even going so far as to publicly endorse my assistance as having been critical to their success, was both a flattering and humbling experience. Apparently, this eventuation had been unsuccessfully sought for some time, despite this acquaintance having employed a number of various credible magical systems and



theories in its pursuit. While quite possibly due to sheer coincidence, as bad luck certainly happens to all of us from time-to-time, the fact that I had experienced quite substantial success with this method in the past, coupled with the short time-course of events from accident to illness, to subsequent death, somewhat reduces the likelihood of random chance even if it by no means eliminates it completely.

Ultimately, the aim of this exercise is to devise a series of ever-more specific details over the course of numerous iterations. They need not continue for only one week, as in this example, and for those who are significantly more artistically inclined than myself, dot-points need not be the extent to which the details are recorded and expounded upon. What still fascinates me to this day, is precisely how much magic goes unnoticed in our day-to-day existence. The idea of serendipity comes around every once in a while and reminds us that perhaps all is not quite as it seems, but if painting and dancing, singing and playing are all forms of magic, then the concept of ritual is not at all necessary to work great changes in the world. For most competent magicians, this statement may sound rather obvious, but nothing comes without an energetic cost of some kind, and so it remains somewhat counter to intuition that something as *mundane* as making notes on a piece of paper could have such a significant result as the *magical* assassination and death of an otherwise-healthy human being. Naturally, I can not and do not endorse the arbitrary termination of life – especially non-human life – and I certainly would not encourage others to apply their magic in such a fashion. If nothing else, it speaks to the mentality and psychology of the individual magician, or else, it implies a transcendence beyond the accepted limits of humanity. Transcendence into *what*, remains to be seen, and justified. This does not, however, remove from the sphere of speculation and *fascination* the concept of utilising unseen forces to effect such great, and personal change. Personal, in that it drastically affects *a person*, and far more than the relatively benign tides of life would normally have instituted.



Nevertheless, I am neither qualified, nor desirous to lecture others on the morality of their life choices, save for reminding the reader that with great power comes great responsibility, and if there is in fact more to all this than simple coincidence, then it is with one's own conscience that one will have to sleep, live and make peace. Now, that said, go nuts and try not to kill anybody I like.

However one chooses to apply their magical ability, the act of creation in all its forms – and in all ways that genuine creativity may find expression – can and should be experimented with and utilised without concern for the procession of formal ritual. As the energies which empower and enable magic are widely considered to be entirely natural, and so common as to also facilitate the behind-the-scenes goings-on of what we would normally consider mundane occurrences, then the methods by which these energies may be employed – as with gravity, magnetism or electricity – must exist as principles subject to the laws of physics. Clearly, such principles would pre-date any objections of religion designed to monopolise and control them – either via institutionalised morality, or by the relegation of their use solely to the domain of tyrant gods – outlawing their application by Man. In short, even our most distant evolutionary ancestors who had no concept of language and little sense of social structure – to say nothing of organised religion – were just as heavily influenced by these unseen, magical forces as we are today in this, our modern era. Conversely, these same ancestors likely understood on some instinctual level how to better control these energetic currents, and how they respond to manipulation, than most modern magicians of our time; and all without the conveniences of occultism and ritualised spell-casting. With this in mind, I have spent many hours contemplating precisely how this form of creative magic actually works, and have finally come upon a theory which is, at very least, a plausible explanation.

The idea behind most magical systems – employing the Tree of Life as



a model for illustration – is to perform physical actions in order to give motion to a unique symbolic language, commonly represented by one's ritual tools etc. In this manner, the element of fire may be directed through the use of the wand, for example, while sigils likewise represent complex ideas such as planetary influences and spirit intelligences. What is of note, however, is that while the impulse to perform magic may descend from Kether, the actions take place in the physical world of the temple, the magic circle, the ritual chamber, and *Malkuth*. It is expected that one's *invocation of godhood* will be sufficient for one to ascend consciously to the sphere of Tiphareth, from which, one's higher will may express itself magically. This expression or conscious release of one's desire to the tides and currents of the universe results, for the most part, in the precipitation of energy *back down* through the lower five sephiroth. These spheres are those on the Tree numbered six through ten – or Tiphareth through Malkuth – and each contributes in its own way to the manifestation of the desired change on the physical plane. This concept is quite succinctly illustrated in the design of the Heptameron circle, which itself is worth studying as a practical device for ceremonially incorporating these lower five sephiroth.

The problem with this approach lies in the magician's ability to maintain the necessary focus and mental discipline to remain ascended to Tiphareth, while still conducting physical work in Malkuth. This is, naturally, one of the primary reasons that all magicians require extensive mental, psychological and emotional control in order to work effective magic free of unpleasant outcomes, or simply abject failure. The process of creative magic presented within this chapter, however, eliminates the need for interaction on the physical plane, and instead begins to assemble a holistic and entirely-sound blueprint directly in Yesod. As this blueprint is repeatedly expanded through conceptual iterations of the original dot-point design, it seems to exceed – in complexity – Yesod's ability to either adequately contain, or implement the schematic in its ever-expanding



state. In order to remain a valid, cohesive current of aetheric energy, this conceptual blueprint must either *lose* energy and manifest on the physical plane, or *gain* energy and move further up the Tree. This is not incongruous with the workings of the Tree itself, as energy increases as one travels from Malkuth to Kether, and decreases from Kether to Malkuth.

This stage could be likened to the designing of a dinosaur birthday cake, in that simple shapes, colours and textures work remarkably well for practical reasons, and while there may be some variation from the original concept evident in the final product, the principles of simplicity and efficiency still reign supreme. If one were to increase the complexity of the design incrementally, perhaps with more exotic colours or blends thereof, finer detail of texture and shapes which are, of themselves, simply not conducive to the making of a birthday cake for structural reasons, then something must change at a fundamental level. Perhaps for the new design to work – and all the details to be visible, for example – the cake must now be ten times bigger; a fantastic looking cake, but clearly not the kind of thing you could order out of a catalogue at the local mall. In this fashion, with successive iterations and added complexity, the *blueprint-manifestation* mechanism of the Yesod-Malkuth association simply isn't sufficient to cope with all the new information. In fact, the easiest way of engaging with this new level of sophistication is to escalate the design to a higher sphere than Yesod, where there is more fluidity and wider latitude available to systems or designs which are likely to change. With respect to the present discussion and the use of a creative act as ritual magic, the change spoken of above will be the increasing in complexity of the original design, and also of each subsequent revision.

Through the addition of energy to the overall schema, the concept will eventually be elevated to the sphere of Tiphareth, or the sephira of consciousness within the Middle Pillar of the Tree of Life. In fact, if one



follows the Middle Pillar straight up from Malkuth, one first encounters Yesod and then Tiphareth immediately after, despite the fact that sephiroth seven and eight lie procedurally between these latter two spheres. This alone quite succinctly illustrates the manner in which a concept devised in Malkuth may ascend through the power of organised thought alone, traversing the astral sphere of Yesod which is far-too automated and mechanical to allow for a high degree of complexity, specificity or iterative improvements. Naturally, once one has honestly decided within oneself that their list of dot-points is as good as it's going to get, and that the image the magician has in their mind's eye is as clear or *clearer* than any astral vision – which often exceeds the *real world* in clarity due to its liberation from ageing or faulty organs of sight – then they will quietly and internally acknowledge that their creation is finished, and no further modifications are required.

Once this stage is reached and energy is no longer being actively pushed into Tiphareth – essentially holding the idea in a state of prolonged germination – then *entropy* can take over and send this perfectly-conceived image tumbling back down the Tree, all the way to Malkuth and physical manifestation. Needless to say, there will be some degree of modification or corruption as a part of this rather complex idea adapting to the various sephiroth, one by one, until its eventual precipitation on the physical plane, but this is true of any magical operation. I find it quite significant, and wonderfully elegant that the efficacy of this practise – which foregoes the need for any kind of ritual or ceremonial working – can be fully explained in the same manner, and using the same terms as any conventional operation replete with tools, accoutrements, litany and the appropriate magical gestures. If this were not the case, I would have grave doubts with respect to its legitimacy, however my own pedantry has been satisfied through extensive theorising and some degree of experimentation.

Now that a solid theoretical foundation has been elucidated above, I highly encourage the reader to experiment extensively with this system of magic, and would advise only that each operation – comprised of a page or so of dot-point notes – be a labour of love and fantasy. Fun and excitement should be found in building up an idyllic scene of one's chosen outcome over time, without needing to be hurried, and where each element serves an emotional, nostalgic, intellectual, quaint, or in some other way significant purpose for its inclusion. This inherent significance essentially justifies its existence in the overall design, and strengthens the web of interrelated ideas which serve to constitute the whole. The integrity of this web not only reinforces the underlying concept of that which is desired to be made manifest, but through the network of significant elements existing interdependently, increases the likelihood and specificity of manifestation. While it has been said that *all roads lead to Rome*, the magical equivalent could be thought of as *all significant elements lead to the desired outcome*; the more elements, and the greater their significance in the conceptualisation of future happenings, the more influence they are likely to exert in the present so as to effect the purpose of the operation as a whole. Any component which is not, or can not be integrated in this way should be excluded entirely so as to avoid the introduction of a weak link, through which entropy is wont to act.



# LIFE IN THE SERVICE OF SATURN

**A**s with a great many things, the inspiration which leads to our most significant *eureka moments* often comes in that twilight, hypnogogic state between waking and sleep, or sleep and waking. In keeping with this rather frustrating truth, I have begun to glimpse the tails and traces of things which I am far from understanding, and yet can only attempt to explain in much the same way that one attempts to describe a complex dream upon reaching a state of lucidity. I suppose it is much akin to trying to convey with words what a colour looks like to those who are blind, let alone a colour such as chrome or those of a holographic, chameleonic nature often used in the automotive industry. These concepts are far too extreme for our coarse, mammalian understanding, and their communication was in no manner designed to be undertaken with the imprecision of our human languages. Nevertheless, I can only try to relate what startling revelations have befallen me between the world of the living, the world of the dead, and the world of the dreamers in-between.

All that we see around us in our waking lives, and even that beyond the imaginings of our wildest science-fiction fantasies is simplistic, dull and rudimentary when compared with the true nature of our hidden reality. It all begins with Malkuth being the diametric opposite of Kether – so far as the spiritual continuum goes – and the forces at work in our corner of existence. Just as Darwin brilliantly deduced his theory of evolution by natural selection, there is an underlying and underpinning truth which dictates the means by which our physical world exerts pressure; a pressure upon both itself, and upon the spheres with which it intersects. Historically, this pressure has been regarded or interpreted as the action

of Saturn and the immense gravitas associated with this most extreme of classical planets. While this is not entirely incorrect, I believe it would be more accurate to say that the effect of Saturn is the product of this natural law for which I have no name, rather than the cause; the law which coalesces, condenses and relegates matter – and *all* matter – solely to the place we call Malkuth and the physical plane.

As though repelled by Kether, this gross *stuff* we have come to accept as quantifiable, and therefore *real*, manifests readily as a function of its nature within our cosmos in a place completely devoid of spirituality, and known commonly as the universe we know and love. While order exists on the spiritual level in the non-physical spheres, ultimately ending with Yesod, the process of coagulation and precipitation of matter into the sphere of Malkuth necessitates the shedding of all spiritual laws, and as such, also the abandoning of the organisation so eloquently observed throughout sephiroth one-through-nine. As *all things* fight for survival and superiority within Darwin's model, so too can it be seen that the elements native to our reality fight, strive and interact in much the same way, albeit on a far grander scale than our limited minds are accustomed to interpreting. Simply put, all things interact beneath the crush of physicality, whether it be a colony of bacteria struggling to invade a host body, or sound waves striving to be heard as they propagate through a conducive medium. This is not so on the higher planes, and this notion is perfectly illustrated through examination of sound versus light, and the nature of their waves. If one were to take any given note on the piano – say, Middle C – and multiply its frequency in hertz by ten raised to the forty-second power, that musical note becomes *visible light*. What is of particular interest is simply that, while sound is a *physical* pressure wave which uses the oscillation of molecules in order to cause its effect, light is completely *massless* and propagates independently through space. Serving as an analogy for the various sephiroth, the action and nature of sound could be likened to the physical plane, and the purely energetic



nature of visible light could be likened to the astral plane and above, where no matter exists. Everything we know – and a great deal that we do not – all hold the potential to share the same space or time, separated *in space and time* only by the interaction of one thing with another. The subjective experiencing of any given thing, or any given point of view may be referenced in time and space, yet for that perspective to exist, there *must be* a time and space for it in which its existence alone may be quantified. Every single thing that we take for granted shares this one, unique feature which cannot be duplicated, usurped or otherwise shared by anything else, and this is precisely where the struggle comes into play. To put it another way, no two things can be in the same place, at the same time; this is equally true for matters of individual perspective. Working in the most literal degree possible, the propensity for any given thing to interact with another on the physical plane lends a certain credence, or credibility to that interaction; when a giraffe loses its way and bumps into a tree, both the giraffe and the tree simultaneously acknowledge the existence of the other. Conversely, when we come into contact with viruses or bacteria, we do not acknowledge their reality until their natures cause a noticeable effect within us – that is, we suffer an infection. For all those countless microbes we encounter on a daily basis, and which cause us no concern, we remain wholly ignorant and unaware of both their presence, and their potential deleterious effects. As the simplest forms of matter, life, interactions, perspectives, and so-forth burn and bubble in the crucible known as Malkuth, the higher forms of *everything* go on existing completely unaware of the immeasurable activity beneath them. To exist in this manner is to exist as a god, or to have died and vacated one's physical body. Either way, one is free of the confines of the physical plane and exists in a state of pure energy, if we accept the idea that the consciousness must return to the cosmic source at the time of death, in a state of awareness or otherwise. I often wonder if there is a compromise between the extremes of these two states of godhood and death, accessible and useful to us in life.



One may raise the question, of course, as to how we may effect magic if there is no spirituality native to the physical plane. The answer, however, is quite simple; the nature of the central nervous systems common to animals and plants allows them to be used as highly-energetic, consistent, and flexible devices for the modulation of electromagnetic energy. This modulation has the ability to engage with and affect the higher planes, and may be applied with varying degrees of conscious direction. We know this must be true, as the simple example of the dream-state alone is a reflection of our unconsciously accessing the sphere of Yesod, and the astral. Through focused effort and appropriate action, we are able to tailor the ebb and flow of precisely how we interact with the astral – and other planes – and thus we are able to work magic accordingly. What is of prime significance regarding the lack of spirituality within the physical realm is simply that *physical matter* itself is either devoid of, or unresponsive to spiritual energy. Perhaps it is too dense, too slow or too substantial to be manipulated directly, and an energetic medium is ultimately required to make observable changes. While the cerebral emanations of animals and their bioelectric fields may be one such medium, I would not venture that this is necessarily the only one of its kind in the universe. If such were the case, then magic could only be worked in places where biology and life exist, yet this cannot be so as it is well-established that all things physical are derived from the coalescing of higher spheres, and the practical effects of astral blueprinting. An interesting example of the ubiquity of the human nervous system was demonstrated to me one evening, after an aunt of mine fell asleep on the sofa while watching television. As I approached with the intent of waking her and suggesting she retire to bed, she woke of her own accord with quite a start – presumably having heard my approach, as it is not uncommon for people to panic when they know I'm coming – and at that exact moment, the television shut itself down and entered standby mode. The timing was undeniable and coincided precisely with her coming startlingly to full consciousness. It is important to understand that there was no actual power loss – as may have been



the case with an electrical surge, or an outage of some kind – and the only practical means of otherwise intentionally causing such an effect would be to press the *power* button on the remote control, rather than on the set itself. Needless to say, the remote was not on hand and could not have been accidentally activated. While quite an unusual experience, and perhaps one may go so far as to say *paranormal*, there is certainly nothing unnatural about this occurrence. All that is required to influence devices in this manner is to emit an infrared pulse of a particular frequency and amplitude, with specific frequencies causing a range of different effects. As the side-effect of conducting electricity along a wire is the generation of an electro-magnetic field, the nervous system is in-part a rather potent electromagnetic generator. When transitioning from a state of sleep to one of waking, my aunt's brain must have encountered one of the frequencies capable of affecting the television. Coupled with the fact that she woke with a start, the mild surge of adrenalin was all that was needed in order to provide the amplitude necessary for the production of this particular phenomena.

Unfortunately, the only certain way to leave the confines of the material world is to terminate one's physical existence. In simple terms, one must die in order to fully experience what the energetic realms have to offer, yet this is not necessarily a wholly reasonable solution to our dilemma. As has been said by Crowley and others, one should endeavour to have *one's head in the highest heavens, and one's feet in the deepest hells*; one interpretation of this may identify Kether and Malkuth, respectively, as being the manifestations of these two extremes. To this end, being chained to the gravity of Saturn – whatever the cause for the existence of Malkuth may be – allows us to study the effects of the magical sciences here, on the physical plane. This alone is enough to justify one's otherwise-arbitrary and seemingly- meaningless existence in the flesh, and the wondrous novelty of being able to develop one's magical aptitude should not be underestimated. This obligation to the grossness of



physicality is largely what it means to live one's life in the service of Saturn, and yet, this is only one half of the equation. The manner in which one strives for the other extreme is through the obliteration of dependence upon the world, and the universe, in which we live. By fostering a degree of ambivalence toward our own impermanent incarnation, the common interpretation of death is fundamentally inverted, with all fear, resentment and fatalistic clinging-to-life declared null and void. While a magical purpose is identified which validates our continued existence on the physical plane – as counterfeit institutions such as economics, aristocracy, institutionalised education, national identity and others which seem fundamental to our Earthly existence simply do not exist in nature – the belief that life is somehow special, or important, prevents us wholly from ascending further than Yesod. It is the will to death, the will to change and an ambivalence toward life which frees the hypersensitive, hyper-reactive and fearful psyche from the torments of perceived extinction. In this state of psychic emancipation, one may find a serenity which only comes when the threat of death is seen as a promise, and the end of all that we know is understood to be simply a new beginning. This is the mindset adopted by those who are the death-defiant, and even if they *should* die, what does it matter – least of all to *them*? Life in the service of Saturn is a continual death, a continual transformation, and flexibility is required to make use of these amorphous energy currents, rather than be torn to shreds by the whirlwind chaos. The eye of the storm is quiet, however, and it is from this vantage point that we look out at the impermanence around us, intentionally accelerating the natural cycles of change where others would try without much success to slow it all down, and find a state of perceived permanence. We push and we push, faster and faster until the lines begin to blur and we walk the tenuous boundary between the world of the living and the world of the dead, caring little if we were to stray too far into the latter. Only through this purity of thought can universal reciprocity be allowed to manifest, and only thus may we become a part of the cosmic machinery, operating in the manner originally intended.



# PART III: RITUALS

# CONCERNING THE RITES OF SATURN

**T**he rites of Saturn are diverse and multifaceted. They are also incredibly dynamic, and any number of elements may be incorporated in order to better understand the nature of magic, or to apply magic in new and innovative ways. Moreover, the secular nature of these practices provides a great deal of flexibility, proving itself especially useful when the opportunity arises to integrate death-cultism into an existing magical or religious tradition.

The rites of Saturn differ most significantly from other magical systems in their veneration of death as a force for construction, rather than as a tool for the destruction of others. The fact that modern systems employ death as a means of execration, cursing and malefic practices again demonstrates the fear, anxiety and aversion these magicians harbour when faced with the inevitable. To embrace change as necessary, and to accept the death of oneself and others as natural is fundamental to our being able to fully comprehend the nature of magic. The universe has no agenda or bias toward us on a personal level, nor does it judge according to some arbitrary criteria fitted around Man's social and biological evolution. Rather, it is a cosmic machine of cycles in time, of which we are but one small part. In order for this machine to function, the recycling of old material is required for the generation of the new.

While we tend to think of existence in terms of human life spans, and how many generations it has been between this and that, such timing only applies to the human animal. The cosmos operates on a wildly different scale, and things tend to be much larger, and much smaller than we are easily able to see. To this end, human life as we know it appears linear and



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exists for some seventy or eighty of our years. Creation is marked with the day of a birth, and expiration of the same entity marked with its death. The truth is, time existed long before this being ever came into existence, and it continues in the lives of others well after they have returned to the Earth. The significance of this broader interpretation of time becomes apparent when we understand that all the matter and energy which exists in the universe today, has always existed since the universe originally began. As stars burned out, collapsed and subsequently blasted their chemical content into the void, planets and other cosmic structures formed from these chemicals, being literally the stuff of stars. From this, life began as we know it. It is interesting to note that at the time of birth, the child's physical make-up came about solely from what the mother ate, drank and breathed during pregnancy. When a child is born, we think of it as being an individual entity with its own skin, bones, organs and so forth, but its skin came from animal proteins, its bones came from the calcium in the milk its mother drank, and similarly for all its other structures. Fundamentally, we are living on *borrowed material* from the universe, and it makes sense that we will one day have to return it to its source.

This sense of connectedness to the great unknown which lies beyond the stars is in itself a magical thing. The notion that, once we are fed back into the Earth, we will have the opportunity for our molecules and atoms to go on to make up an elephant, a plant or another human being is equally special. All magic, then, which involves Saturn inherently draws upon this idea of our being timeless, immortal, transcendent. However, that is only speaking in physical terms, and says nothing of the consciousness. With this in mind, what we call the soul – which may very well be the *impermanent* part of us, contrary to most esoteric systems which teach that the soul is eternal – is malleable and at our discretion to use as we see fit. In daily life, it is what makes us human, yet in ritual, this humanity must be left behind in order to ascend to godhood. Just as our bodies are physically immortal, we must escape that part of ourselves which clings



to life here, on the physical plane. By reaching further and traversing the illusion of individual consciousness, we are able to grasp – if only in part – the nature of what it means to be a god; we replace our fragile human souls with something greater, and experience true spiritual immortality, if only for a little while. The rites of Saturn have a transformative effect on the individual, and their use allows for evolution, maturation and change, if the magician so desires it.

# THE BEGINNING OF THE END

**I**n order to begin practising the rites of Saturn and incorporating the fundamental principles into your own ritual constructs, it will first be necessary to establish a baseline by which proficiency may be gauged. As it is largely assumed that the reader is familiar with various techniques and well-credited systems of magic, the first ritual in these few path-working operations serves primarily as a means of introducing the student to the vibratory frequency of Saturn. Through the performance of this ritual and focus upon the individual exercises which comprise the full working, the practitioner will quickly come to understand how energies are raised and manipulated, along with clear instruction as to which procedures will prove most beneficial. When undertaking *The Beginning Of The End*, it is helpful to remind oneself that this is an initiatory step, and while seemingly of little difficulty or value, it is still the first which is taken on this path, and is therefore a landmark of sorts to which one may refer over the passage of time. Moreover, when the opportunity arises to incorporate some or all of what is written here into one's own designs, the significance of one's first step will be more clearly illuminated than perhaps it is at present. Above all else, this rite is rather innocuous and for very good reason. That is, when one undertakes a new pursuit, it is natural to expect that errors will be made to a greater or lesser extent, and that new information must be digested and committed to memory before competence, proficiency, and finally mastery may be realised. To this end, I have endeavoured to keep the instructions clear, and while there is a great deal of background information and explanation of various key articles within these rituals, the information provided is not only valuable, but quite necessary in order to adequately comprehend the meaning behind the symbolism, and to condition the subconscious to react to these symbolic cues. That is not to say that these rites are mere psychodrama, however, and while it is true that all mystical experiences



are entirely subjective, this does not make them any less real for the one experiencing these phenomena. This notion crystallises the moment one recognises one's desires becoming manifest here, in the physical sphere of Malkuth.

### ESTABLISHING A PERIMETER

Although this resembles circle casting in practise, the purpose of establishing a perimeter is to ground and centre the mind before actual magic – including circle casting – is undertaken. Its benefit will be observed through application. Using the wand, draw about yourself in a clockwise direction a circle on the ground approximately the size of your working space. If you have used candles, salt or some other such device in order to illustrate the boundary in a physical sense, this material should be traced over on the astral level. The will should be projected as a beam of clockwise-spinning energy traveling from the right-hand, and being initiated on the exhale. As you breath out, it's almost like a switch is triggered and both your hand and the wand burst to life with electric-blue flame, blasting energy out the tip of the wand, and into the ground where you desire it to be. The clockwise rotation will most likely come naturally, however, if it does not, there is no point forcing the visualisation. The sensitive may be able to see and even hear the flow of energy and its interaction with the astral doubles of objects around them, such as the temple floor. Personally, I hear these energies as being very similar to claps of thunder. Moreover, I have found that the more relaxed you are, the easier this becomes. If need be, repeat the tracing of the circle, however the significance of numbers should be kept in mind. As a preliminary exercise, one repetition is usually enough.

### INVOCATION OF GODHOOD

Stand at the centre of your ritual space, imagining a bright, glowing ball



it best serves the nature and purpose of these rituals if they are followed to the letter, until familiarity and proficiency with them naturally invites modification. Personally, I make use of the Qabalistic cross, followed by the Lesser Banishing Ritual of the Pentagram, however I exclude the evocation of the archangels. Moreover, I use a modified and simplified version of Crowley's Lesser Pentagram ritual, and it has worked just fine in my experience. Where appropriate, the banishing itself should be undertaken with the dagger so as to emphasise the difference between this world, and the astral realm which we are more-and-more-heavily manipulating as we go along. For those who choose not to use a ritual blade, the wand may be employed as an acceptable substitute. Finally, where circumambulation is required, it should be done in a clockwise manner.

### CASTING THE CIRCLE

As with banishing rituals, circle casting is another personal practise which I invite the reader to undertake according to their own tradition. While it closely resembles the establishing of a perimeter, it should be performed with the dagger rather than the wand, although circumambulation should again be undertaken in a clockwise direction, and of a certain number of times appropriate to the working. In this initiatory ritual, three times is adequate and resonates well with both Saturn and Binah, while nine times is almost universally-applicable and may be employed so long as it does not make the practitioner dizzy, and likely to fall over. When I perform this exercise, I am fully conscious of my intention to clearly separate the astral and physical realms along the edge of the circle. Again, I will breath light down through my skull, flood my heart chakra, push energy down my right arm and out the tip of the blade on the exhale, and cause the spiralling energy to crash upon the ground where I desire, removing the astral impression of my sacred space from that of the rest of the universe. Usually, astral or psychic phenomena become quite prominent at this



stage, and I can easily hear and see the energy moving all about me. Once the circle casting is complete, I very often see flames of blue and green about a foot or so high, rotating clockwise – or more specifically, in the direction of casting – along the edge of the circle. They seem to undulate as though under water, along the very bottom of the ocean. This movement is noticed to be quite involuntary, and is certainly not the result of any form of hallucination.

### PURIFICATORY TOLLING

Once an effective circle is established upon the ground and the temple has been banished, the fundamentals are laid down for the ritual to begin. While the circle itself has been cast, the temple has not been entirely separated from the mundane world, as of yet. It's like laying the foundations for a house that is about to be built. You know where it is, precisely how big it's going to be, and exactly what shape it will take on, yet it is by no means ready to be lived in. It is, however, enough for you to be able to say *this is mine*, as you stand within the boundaries of its foundation, and this is the point we have reached in this ritual. We have cordoned off an area to serve as the centre, and while it is perfectly ready to be used to control the universe, still more can be done to develop it further before engaging in any serious work.

Taking up the bell, then, we conduct a tolling which serves as both an indication that this work is about to begin, and as a symbolic nine-step descent into the underworld where our operation will take root and grow. This exercise will cause a distinct shift in the environment, slightly charging the air around you and raising the frequency of the temple as a whole. We will generally begin at the North, although any corner may be used if it holds particular meaning in your tradition; West for the spirits of the dead and the West Gate; South for daemonic spirits and the fire Djinn; East for angels, the Golden Dawn, Lucifer and so forth; and North



for the wandering spirits, the spiritual wasteland, solitude and personal growth through isolation. The bell is rung once at each quarter, rotating counter-clockwise for a total of nine tolls, ultimately leaving you facing the direction from which you began. While the preliminary meditation left your mind quiet and still, the ringing of the bell leaves the atmosphere pensive, anticipating, and yet seemingly devoid of anything at all. It is a fascinating and unique state to observe, and it can be frightening for those who are unable to exist in pure isolation for any length of time. In any event, it will be the most alone you have ever been, and at this point, the universe is starting to pay attention.

### CALLING OF THE WATCHTOWERS

Now that we have tolled the bell, circumambulated our way into the underworld, and are in a decidedly altered state of mind, having not only manipulated a good amount of energy but also having used meditation and breathing exercises in order to control it, we are now ready to call upon the guardians of the watchtowers. While the Qabalistic cross served to ground the practitioner and to locate them at the centre of their subjective universe, the act of calling the watchtowers serves to centre the entire temple within the larger universe as a whole. It is essentially the same operation, however it is now being conducted on a much larger scale. Add to this the concept of the guardians of the watchtowers being sentient entities such as angels or demons – depending on your personal cosmological model – and it becomes apparent that we are increasing the amount of energy involved in a stepwise manner. As the calls to the watchtowers have already been given in the second part of this work, they will not be reproduced again here. However, when one is making the calls, one should begin at the same corner as that which was selected for the purificatory tolling. Circumambulation should be conducted in a clockwise manner, and the bell tolled once at the completion of each call. Visualisation should naturally accompany the litany recited, and should



generally constitute a flow of energy pouring in from the direction in question. Moreover, this energy should be of an appropriate colour to match the element of that corner. While some prefer to imagine a series of aetheric waves rolling in or some such notion, I prefer to connect with the star I am addressing on an intuitive level, and from that star, feel the magnitude of its power slowly beginning to saturate that corner, right up to the boundary of my circle. I visualise the colour of that element permeating everything it touches, charging and elevating the frequency of all things. In addition to all this, I will eventually become keenly aware that the more influence these watchtowers have over the mundane world around me – ignoring the fact that we have symbolically descended to the underworld, for the moment – the more influence I, myself have over the environment they have touched. When you notice that your psychic reach is greatly extended and that the watchtowers are working with you, you ready to move on.

### OPENING OF SIGILS

Once the watchtowers have been called and the temple is flooded with elemental energies from the corners of the universe, it is time to open any necessary sigils in preparation for the body of the ritual. As this particular operation is an introductory exercise to the vibration of Saturn, the sigil of Saturn itself should be opened using your preferred method. While some will employ the techniques of Austin Osman Spare, I have found a simpler and more effective means of activating these devices, and I first heard of this method as it was put forward by E. A. Koetting in his early works on ceremonial magic. First, the sigil is drawn in black marker on a square of parchment approximately four or five inches across. It is left covered on the altar until such time as it is needed, and when revealed, it is placed in a stationary position which is easily seen by the magician. While gazing at the sigil, one should focus upon one's breath, and begin a light-breathing exercise similar to that used to invoke godhood at



the beginning of this ritual. Some people seem to have a great deal of trouble with this practise, and I believe it is simply a matter of overthinking the issue. I once explained this technique to a colleague who was having difficulty, and after having applied the few modifications I had made, they were met with instant success. It is particularly important that one is not consciously looking at the sigil, but that one is actually conducting a meditative, rhythmic-breathing exercise, and that one's vision coincidentally happens to be directed toward that small piece of paper upon the altar. In fact, the entire purpose of the sigil and its opening must be forgotten entirely, and attention paid only to the benefits of meditation. Naturally, one may allow one's eyes to defocus a little for comfort, and to gaze *through* the sigil, rather than directly at it. This is where sleep deprivation is seen to be of great value. When fatigued and on the edge of hallucination, it is very easy to drift off and pay little conscious attention to the world around oneself. If adequately deprived of sleep, the sigil will begin to *flash* and open, and this may be seen through the disappearing and reappearing of the lines which make up the sigil itself. In my experience, I have found that each line will disappear in turn, then reappear, followed by two or more lines disappearing simultaneously, and then reappearing and so on. Eventually, the entire pictogram vanishes all at once, and one is left with an empty page. What is most interesting about this phenomenon, however, is that one is able to focus one's gaze back onto the paper, and even examine it so closely that the grain of the material can easily be seen, and yet there is absolutely no ink whatsoever to be found. While I have experienced this many times, it will be rather difficult to believe until one has seen it for oneself. Several seconds after the image has disappeared, it tends to snap back into focus all of a sudden, with all the lines appearing at the same time. There will also be seen a kind of glow or aura around the ink, and that it seems to be overlaid like a projection on top of the paper, rather than being a part of it. Moreover, there will be a distinct energy or vibration about the sigil which certainly was not there before, and while this may not necessarily be sentient,



there is definitely a sense of consciousness about it. At this point, the sigil is open and active, and it can now be put to use.

### INCANTATION OF SATURN

In part two of this work, the incantations for Mars and Saturn have been provided in both the English and Latin languages. While the English translation allows the practitioner to understand what it is they are saying, the Latin version provides a more esoteric feel to the incantation and serves as a means of deepening ritual trance. That is, unless the magician is fluent also in Latin, in which case it will have no such effect. Naturally, there is nothing preventing the recitation of both versions of the incantation, and there are in fact good reasons to do so. Moreover, it is perfectly acceptable to write one's own incantations should one be so inclined, and those given in this work have been included simply on account of the historical significance and the elegance of their prose. When the incantations are recited, the practitioner should walk the circle in a counter-clockwise direction, drawing the energy of the underworld *up* through the point at its centre. The walking should be done slowly, methodically, and with a particular rhythm or cadence matching that of the litany being recited. Experience and practise will elucidate the best manner in which speech and physical movement may be combined for maximum aetheric response, however, the recitations should be spoken with authority, solemnity and with a certain degree of projection. Vibration of these passages is impractical, however, and also quite unnecessary.

### CONTEMPLATION

For the purposes of this ritual, a period of extended contemplation should be undertaken following the charging of the circle with the energy of Saturn. At this point, the temple is awash with the vibrations of the watchtowers at the four corners, and centrally, in harmonic alignment



with our ruling planet. It is important for those new to this practise to fully immerse themselves in the atmosphere that has been generated in order to appreciate what this system is most easily capable of, and how to go about putting its benefits to good use. While there are endless ways to contemplate one's environment, I would suggest reading and meditating upon the tarot as a means of observing how one's thought patterns resonate, having now been heavily influenced by planetary forces. Care should be taken, however, that one does not fall prey to inertia, entropy and the unavoidable melancholy so often associated with work of this kind. In order to minimise the deleterious effects, contemplation should only take as long as is deemed necessary by the individual, and while this may conceivably involve up to several hours of energetic immersion, there must exist clear and significant benefits to be found which outweigh the potential risks. Moreover, as there is a great deal that can be learned from simply connecting with this current and allowing it to speak through you, I have no doubt that even experienced magicians will want to revisit this particular operation in order to learn still more, and to discover new avenues by which their arte may be expressed. While this would serve as an excellent means for better understanding the nature of that with which we have aligned ourselves, I would recommend that such excursions occur no more frequently than once per calendar week. Furthermore, should this ritual prove popular and a weekly regimen developed, time spent in contemplation should not be extended for any reason whatsoever. All objectives should be short, self-contained and undertaken singularly. Subsequent objectives may be explored the following week. This is due to the cumulative effect of Saturnian energy on the human psyche, and the fact that psychological imbalance takes a great while longer to correct than it does to initiate. Elements to which attention should be paid include sadness and depression, irritability, personality changes and emotional isolation. Alternatively, one may dispense with caution and seek a fully-immersive experience with the energies of this current, however, the responsibility is the practitioner's alone and



I can only offer my condolences to their spouse, their friends and their family.

### DISMISSAL OF THE WATCHTOWERS

Having concluded the contemplation portion of the ritual, it is time to begin closing the operational construct, beginning with the dismissal of the watchtowers. This is a simple task, and requires only that each of the Watchtowers in turn be respectfully thanked for having attended, and politely asked to return to their own domain. After this is done, the energies which have been flowing in from that corner should be seen, and felt, to recede from the temple and fade completely. The order of dismissal should be the same as that employed when the Watchtowers were called forth.

### POLLUTIONARY TOLLING OF THE BELL

Beginning with the Northern quarter, the bell should be rung nine times as during the purificatory tolling, however the practitioner should turn clockwise so as to symbolically restore the normal flow of time and space to the environment of the circle. Once this is complete, the ceremony is officially finished and all that remains is the circle, which separates the mundane world of Malkuth from the cordoned space within.

### RETIREMENT OF SIGILS

Although the retirement of sigils would not normally be conducted during the closing of a ritual performance, the charged and opened sigil of Saturn has no further use beyond the scope of the operation just performed. As such, it should be retired in order to ground the energy associated with it, and so as to not inadvertently leave an aetheric portal wide open. With respect, the sigil should be introduced to the flame of one

of the candles upon the altar, and may be accompanied by a short prayer or recitation of thanks, although this is not strictly necessary. The paper and ashes should be allowed to fall into the cauldron for safe burning, and at some point buried in soil on an equinox or solstice, a Saturday, or at any other time which is convenient for the individual magician. The timing is not critical, but as both a magical and symbolic act of returning corporeal remains to the Earth, an appropriate time should be chosen, such as – at very least – the stillness of night where the act can be fully comprehended and appreciated for what it is, and what it represents. As a matter of convenience – as I live in an apartment with no separate garden of my own – I tend to wait until my cauldron is full of ash and in dire need of cleaning before committing its contents to the Earth. When it is time to do so, I make a point of performing this task during the last Saturn hour of a significant evening, including those of Walpurgisnacht, Halloween and the Winter Solstice. Generally speaking, the cooler months impart a more solemn and funerary atmosphere which, itself, sympathises with Saturnian vibrations. As the ash of retired sigils is of a magical and spiritual nature, it should be treated with great respect both within the cauldron, and during its return to nature.

### DESTRUCTION OF THE CIRCLE

Using whatever means the individual prefers, the circle should now be deconstructed. Traditionally, one would simply trace over the established circle with the dagger held in the *left* hand as an act of reception rather than projection, turning in the direction opposite to that employed in casting. Personally, I prefer to cast a point on the circumference at the Northern quarter, using the dagger held in the right hand, and rotate according to tradition. The reason I choose to project rather than receive, is simply because I find it easier to visualise the projection of a destructive or destabilising energy which causes the circle to evaporate into the aether, or to be absorbed by the Earth itself.



## BANISHING

After the circle has been adequately deconstructed, the same banishing as used during the opening of the ritual should be employed. An example of my own practise would be the use of the Qabalistic Cross and the Lesser Banishing Ritual of the Pentagram. If residual energies are found to be lurking within the temple after the performance of the banishing operations, however – as is often the case with spirit evocation – then other banishing procedures may need to be conducted, or banishing repeated until the area is sufficiently cleared.

## GROUNDING OF REMAINING ENERGY

Finally, the magician should take a few moments to ground excessive energy within their own aura, centre themselves, and close any open chakras. If the state of godhood has not yet dissipated naturally – which is uncommon, as it begins to fade once connection with foreign energies are contacted – then this is the time when that particular state is brought to a conscious end, and the mantle of a human being once again adopted before re-entering the normal world. One is able to determine whether or not residual energies require grounding due to their state of conscious excitation. If the magician is not relatively exhausted, then grounding should continue. Once complete, one should not sleep until one has eaten, smoked a cigarette or the like.

# OPENING GATEWAYS INTO THE ABYSS

**T**his ritual involves not only the evocation of spirits, but the opening of gateways into the astral realm so as to aid in their manifestation and ease of communication here, on the physical plane. Spirit evocation as detailed in both classical and modern grimoires is, in itself, an admirable feat of spiritual and psychological gymnastics. Aside from novel techniques in ritual design and application, however, little had been done to significantly advance the practise of conjuration before the introduction of S. Connolly's work involving aetheric gate constructs. Of particular note are a number of her books, including *Keys of Ocat* and *Infernal Colopatiron* which concern themselves with the use of spiritual gateways and advanced practices of evocation. As noted in her works, effective magic can be performed without, and is in no way dependent upon the opening of spiritual gates or portals. Needless to say, the erection and employment of astral gateways – when properly controlled – will provide for the magician a means by which all manner of spirit may be evoked and allowed to manifest. Other uses for such devices include the charging of objects through the creation of energetic pillars, scrying and divination via direct observance of the astral, and the manipulation or employment of elemental energies and spiritual creatures. Donald Tyson's *Portable Magic* describes in some detail a number of elemental spirits, in addition to how one may use various tarot cards both as portals, and as a means of establishing communication with these beings. For those who have not worked extensively with elementals, or those who desire a means of practising their gate-opening and astral scrying abilities, *Portable Magic* may prove itself a useful place to begin, or continue one's development in this area. Once proficiency with these



techniques has been attained, the rituals below will appear as second-nature.

### RITUAL OPENING

The ritual begins with a standard opening as per your tradition, or as prescribed in the introductory ritual given above. After the banishing rituals have been undertaken and the circle cast, the triangle of manifestation must be erected. Beginning at the apex, the dagger should be used to trace out the equilateral triangle in a counter-clockwise fashion, held in the right hand. The direction of casting – according to the right-hand-rule – causes the flow of electromagnetic energy to enter the triangle from below, essentially drawing energy up through its centre to fill its bounds. This additional energy will aid in providing the spirit with a more substantial base for materialisation. In order to attune the sympathetic resonance of the triangle to those currents most compatible with Saturnian, necromantic and other spirit evocation, a modified form of the Solomonic *Triangle of Arte* may be employed. The version unique to this grimoire has been given in full detail below, along with an accompanying schematic to serve as a visual reference. The inspiration for this particular ritual device has been taken from the grimoires common to the Solomonic Cycle – such as the *Lemegeton*, the *Grimorium Verum*, *Liber Juratus* and others – and while ideal for our purposes entirely of itself, it is certainly open to revision and experimentation by the intrepid practitioner. Despite the original design calling for a triangle with sides of three-feet in length, it has been my experience that any size which is practical for one's personal temple will suffice. It should be noted, however, that while adjustments may be made in the interest of necessity, it is unrealistic to expect *any* spirit to accommodate the magician's furnishings due to a lack of physical space. To this end, all reasonable attempts should be made to employ as large a triangle as possible, serving to aid in the



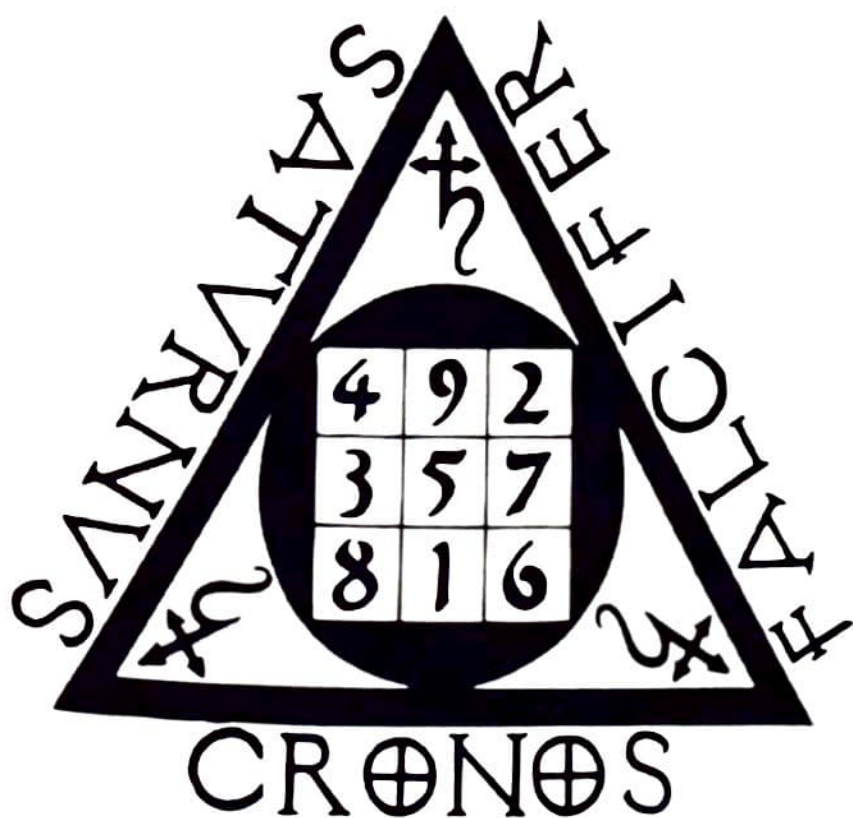
tangible manifestation of the spirit while simultaneously minimising the difficulty of attempting evocation in far-too-small a locale. Once the framework has been established in whatever form the practitioner feels most appropriate, a circle should then be added within, such that its circumference evenly touches the three surrounding, external edges. Between the circumference of the circle and each apex may be placed the sigil of Saturn, facing in, or another sigil representative of death. That is, the sigils should be oriented such that they could be seen to appear upright at each of the apices, should the magus stand at the centre of the image. Within the circle should be placed a square divided equally into a three-by-three grid structure, and with its four corners in contact with the circumference, ensuring that one of its sides lies parallel with the triangle's base edge. The square of Saturn should be reproduced within these nine cells, and has been given in its entirety earlier in this work. Finally, the god-names most closely associated with Saturn may be inscribed around the outside of the triangular framework, if so desired. With the square of Saturn oriented such that it may be correctly read, the word *SATVRNVS* should be placed along the edge running from the apex to the lower-left corner. Beneath the base from lower-left to lower-right corners, the word *CRONOS* should be written, and finally the word *FALCIFER* located between the lower-right corner and the apex. Loosely translating between the Greek and Latin epithets, the phrasing states – from left-to-right – *Saturn, the Lord of Time and Bearer of the Scythe of Death*. For those especially interested in numerology, the three names above combine for a total of twenty-two letters, and may be interpreted to correspond with the twenty-second card of the Major Arcana of the tarot – *The World* – and the only card associated wholly with Saturn in all its aspects. Contrary to a number of other magical systems, the use of colours is largely unnecessary with respect to Saturnian death magic, save that dark and morose hues should predominate. Contrast is established using only the stark barrenness of white, silver, ivory and similar tones as dictated by the personal aesthetic of the individual magus. Having now



established the schematic requirements for the triangle of manifestation, a human skull of appropriate size and design will serve as its centrepiece, with a focus on creativity, originality and symbolic significance. It should be noted that it is by no means necessary to employ the use of a genuine, biological skull if the individual does not feel that its authenticity will significantly benefit their magic. Moreover – and quite contrary to the statement above concerning the use of colours – suitable examples include brightly-painted *candy skulls* of Latin America, unique ceramic or other synthetic approximations, bio-mechanical, forged, carved or illustrated skulls, and any facsimile found to be both practical and agreeable to the sensibilities of the practitioner. Skull-shaped pots or vessels housing Saturnian herbs, tobacco and wormwood, or scale examples cast in pure lead are ideal, and may be further decorated by their owner if so desired. As this item will serve as the centrepiece in every sense of the word, colours, patterns and technical details are welcome in that they will draw the eye, provide a focal point for meditation and serve as an object suitable for scrying. At the apex of the triangle, and directly over the sigil of Saturn located in this corner – as seen from the perspective of the magic circle – a brazier or some other form of incense burner should be placed in order to represent the element of air, and to provide a manifestation base for the spirit. Atop the sigil of the lower-left corner will rest a small, consecrated vessel – such as a shot glass – within which the libation will rest for the duration of the ritual, and for at least twenty-four hours after its completion. This libation will consist of a high-quality absinth, wormwood tincture or some variety of strong alcohol the magician themselves would find perfectly acceptable for their own consumption; purchasing the cheapest product available to serve as a sacrificial offering is simply disrespectful. If one does not personally partake of alcohol, a reputable brand or variety should be acquired – consisting ideally of a decent absinth – however, any reasonably costly liquor will suffice. To this vessel will be added a small amount of one's own blood, and care should obviously be taken to reduce the chance of either permanent injury or secondary infection.



Sterile diabetic lancets are ideal for this purpose, however, they should be considered contaminated sharps and disposed of responsibly. In the final corner of the triangle, a lodestone associated with the fire element should be employed. Ideal examples include obsidian scrying mirrors, spheres or pyramids, and bloodstone on account of its association with life, death and transformation. The elemental devices around the triangle have been assigned their respective locations due to the counter-clockwise nature of casting the triangle, and its mirroring the process of refinement of air to water, then from water to fire. In this manner, the sequence reflects the reverse progression of the Tetragrammaton, ascending from Vau to He, and culminating with the initial Yod – or spiritual fire – of the four-fold name. The reasons for the exclusion of the earth element – or the final He – have been detailed extensively elsewhere in this work. After the triangle has been established, the ritual continues with the purificatory tolling of the bell, the calling of the Watchtowers, the opening of the seal of the spirit to be evoked, and the incantation of Saturn





## CREATION OF GATEWAYS AND PORTALS

The creation of aetheric gateways is quite a simple task, however, it cannot be overstated how important it is that they be closed once they have served their purpose. To aid in the manifestation of a spirit within the triangle, a portal must be opened above, and below the triangle itself to act as energetic *inflow* and *outflow* tracts. Adopting the terminology used by Connolly in her books, the first portal established may be considered to be a *source* gate – which returns energy back to the astral realm – and the spirit gate or *death* gate, from which energy will flow into the physical world of Malkuth. By creating this circuit of in-and-out, there is an equilibrium established which prevents excess and stray vibrations from polluting the temple environment – potentially leading to hauntings and other unusual physical phenomena – while also ensuring that natural energies are not drawn into the aether by a vacuous source gate. As the triangle was cast in a counter-clockwise manner so as to facilitate the flow of energy up through its centre, so should the two portals be created in order to promote this particular attribute. Beginning with the source gate above the triangle, one must imagine that one is viewing a circle or disc from beneath, and trace the circumference with the ritual dagger as though one were casting the magic circle, but in miniature. As seen from below, and employing the right-hand-rule, the circle of the source gate should be cast in a clockwise direction. As seen from above, this will appear to rotate counter-clockwise. Once the circle has been cast, the wand should be used to direct energy directly at the centre of the source gate – again, from below – charging the area within the circle with intense energy of whatever colour the magician feels most natural. At full saturation, a rotation begins in the same direction as the gate was cast, gradually accelerating and gaining depth until all colour, all substance and motion is seen to fade completely until only a dark, limitless void remains, similar to the look and feel of a round scrying mirror. The death gate should be constructed in a similar fashion within the bounds of the triangle, however, the rotation of both the casting with the dagger and the



vortex created by the wand should be in a counter-clockwise direction. If one should ever find oneself in doubt, refer directly to the right-hand-rule.

## EVOCATION OF SPIRITS

Having opened the sigil of the spirit the magician wishes to evoke, appropriate litany and calls to the spirit should now be recited as per one's tradition. As a suggestion, the first two Enochian keys may be employed in either the original Enochian, or in English using a reliable translation such as Crowley's. The topic of actual spirit conjuration and communication is well beyond the scope of this work, and it is assumed that those who intend to apply those magical principles outlined herein are at-least reasonably familiar and experienced with the practise. Once the spirit is known to be present, it should be thanked for having appeared in response to one's call and informed that it is free to partake of the incense and bloodied libationary liquor prepared. Moreover, the point should be made that the libation itself will be kept with the activated sigil for a minimum of twenty-four hours following the close of the rite, providing ample time for the spirit to make use of it as they see fit. Contrary to the practise of worship which is decidedly absent in the traditions of the Left-Hand-Path, these sacrifices are a simple gesture of courtesy, akin to offering any guest in one's home a drink and a place to sit. Interestingly, there is an obvious parallel between offerings of this nature, and the milk and cookies left out by children on Christmas eve for Santa Claus and his reindeer. When communication has been undertaken to the exorcist's satisfaction, the ritual may now be closed in a methodical manner beginning with the license to depart.

## RITUAL CLOSING

The closing of the ritual begins with the deconstruction of the portals



which had earlier been erected. Working in reverse order, and using the wand held in the right hand, a beam of energy is projected into the dark centre of the death gate until saturation is reached. At this point, a clockwise rotation is begun until the vortex becomes visible to the astral senses and the disc within the bounds of the portal becomes filled with a tangible, energetic light. When the gate no longer feels to be in motion, and all rotation has been countered and come to a rest, the magician should take a deep breath in, and on the exhale, visualise all light and energy within the now-closed portal fading into oblivion. Taking up the dagger – again in the right hand – the circle cast which denotes the circumference of the gateway should be deconstructed in the same manner chosen by the individual for the retirement of the magic circle in the ritual given above. Once the death gate has been sufficiently neutralised, the source gate may now be dismissed in an identical fashion. It should be kept in mind, however, that as the source gate exists above the practitioner in space, the rotation of the energy within the portal and the circumference of the portal itself must be visualised to turn in the *opposite* direction as that of the death gate. This is simply due to a matter of perspective in relation to both portals and their physical locations, and is in no way an esoteric or magical concern. Having successfully retired both gates, the Watchtowers may now be dismissed, the triangle deconstructed, the pollutionary bell tolled, the circle retired, banishing rituals performed and grounding exercises conducted as necessary. The sigil of the spirit should be managed as is consistent with one's personal tradition, however, it should be kept with the libation for the time specified before eventual retirement. As a final note to evocation, it may prove beneficial to state explicitly that no harm or inconvenience is to come to the magician themselves, nor to those about whom the magician cares, including friends, family, pets and so forth. Those who possess even a reasonable degree of experience with ceremonial evocation will, of course, understand the reasons why.



# POSSESSING AN OBJECT WITH DAEMONS

**T**he ritual is opened as per the steps given in the previous operations, save that the skull at the centre of the triangle is replaced with the object to be inhabited by the chosen daemon. In this circumstance, the four stars of the Watchtowers are replaced with calls to the Cardinal Kings of the Earth – Ariton, Oriens, Amaymon and Paimon – in order to attune the environmental vibration to one which may be more conducive to the evocation of daemons. Naturally, the sigil of the spirit to be evoked should be opened at the appropriate time, while the procedures continue as formerly detailed until the triangle has been erected and the two portals – the source gate and the death gate – have been opened. When the entity is known to have manifested, they should be thanked and invited to partake of the incense and libation as above. The magician should then either verbally direct, or otherwise consciously will the daemon toward the triangle, formally inviting the entity to inhabit the object at its centre. In my experience, it is enough to state that you desire the benefit of their presence, the conferred powers of their office, and to develop a working relationship beneficial to both parties. Moreover, it should be explicitly stated that the object remain possessed only while the magician remains in ownership of it – unless it is gifted to another with the intent that it remain possessed – and that its interaction with the world of Mankind serve as a perpetual sacrifice in honour of the entity housed within. This is especially convenient when the object selected for habitation is a piece of jewellery, clothing, or some other item which frequently comes into contact with both the auras and goings-on of humans, providing for the daemon the opportunity to influence the life-paths of both the magician, and those of whom the magician may encounter. An additional benefit is that the item will serve as a dynamic



link to the spirit, facilitating more tangible and efficient evocation in the future. That said, it is a common observation that once an entity has been successfully evoked, formal ritual is no longer necessary in order to establish communication. It is also quite reasonable to expect that the spirit may choose to appear to the magician – either visually or astrally, during dream or waking consciousness – without having been specifically invited to appear. In this manner, a working relationship is established and maintained as a matter of course, however, there will always be a place for formal ritual, if only to enhance the psychological effects and support the physical and tangible manifestation of those spirits called by the practitioner. Following the charge having been given to the daemon, and the clear perception that the object to be inhabited now resonates with, and *radiates* the energetic signature of the entity in question, the operation may be closed in the standard manner as prescribed in the preceding rituals. The opened sigil should finally be stored face-down, or in some other way covered atop the altar, with the libationary vessel and liquor placed thereupon for at least the next twenty-four hours. After this time, the contents may be disposed of in any manner the magician sees fit, with no especial requirements which need be observed. The vessel may then be washed, dried and returned to the altar. The charged item should, from this time forward, be treated with the respect due any instrument employed in the esoteric arts. Moreover, its effects per the office of the spirit within are perpetual, in that they cannot simply be activated or deactivated at will, and this is one factor which must be taken into consideration when deciding where, and when the item is to be employed. Similarly, the more time spent in contact or close proximity with the object, the more the individual aligns their own vibration to the nature of the possessing entity. While this process is very much like a slow contamination, the effects are profound, and ultimately work to undermine one's ego in favour of something altogether inhuman.



# EPILOGUE

**I**n the nine-or-so months it took to write this book, my close proximity to the subject matter – and to the Saturnian death-current at large – has led me to question the irrationality of our blind adherence to the principle of self-preservation. I am still perplexed by the very idea of it all, having no more solutions now, than when first I began putting my thoughts to paper. The process itself has been less cathartic than transformative, and while I initially began writing as a means of simply organising the chaos of the half-thoughts and unfinished paradigms floating around inside my head, the realisation came upon me rather early in the process that this book is in itself a magical, talismanic work of great significance. Soon enough, my entire world began to revolve around its manifestation, and I quickly fell victim to obsession, perfectionism and an unhealthy need to see this project through to completion.

As if I hadn't seen enough death in my thirty years on this planet, the year of 2014 CE. has proven itself to be a virtual killing field of some rather epic proportions. Early in the year, an acquaintance of mine – younger even than myself – died in a rather unnatural and painful manner, while a close family friend succumbed to a rare and aggressive cancer of the gallbladder at the age of fifty-four. His father – of some ninety years – had the dubious honour of burying his beloved son before dying, himself, hardly six months later. These first two losses occurred only a month apart, and yet only one month later, a very close aunt of mine – who I had known and cared about my entire life – passed suddenly after having contracted a bacterial infection from which she was unable to recover, in lieu of her long-standing diabetes and overall-advanced age. Come the middle of the year, and I receive an email from my university informing my cohort that one of our classmates had committed suicide only a few



days prior; a young girl of only twenty-one years. A few days after having received the news, a favoured professor of mine to whose unit I was attached for several weeks became seriously ill, and passed the following morning at the age of fifty-six. It would appear that being my friend has the potential to adversely affect one's health, with no small degree of permanence. In the world of celebrity, there were the heroin-related deaths of Philip Seymour-Hoffman and Peaches Geldof, and the suicides of L'wren Scott and Robin Williams. I had grown up with these figures in my consciousness since early childhood, and I greatly admire the work of Seymour-Hoffman and Williams even to this day. I wait with bated breath for the next run of bad news to come along and shock the world into facing its own mortality once again, knowing that it's the proximity of these events to one another, and not the events themselves which are truly shocking.

In other domains of my life, there has been no less an amount of upheaval. My once so carefully-laid plans toward which I had worked, and toiled for more than a decade have now lost all meaning to me, having become little more than targets for my own sense of self-sabotage; I no longer fear *The Tower*, for I have taken my place as the wrecking crew. Relationships, friendships, career opportunities and all things once held sacred fall prey, one-by-one, to my obsession to see them die. Before I understood this creative-destructive impulse, I would often note that it seemed as though I was losing all that meant anything to my life, however I now realise that the meaning was an invention, and all I'm really losing are the hollow shells within which I would hide from the arbitrary motivations of change. And for the record, they make great kindling.

What fear I once possessed has, itself, run screaming from my intrusion into the safe confines of the dark corners where it believes it safe to dwell. What have I become, such that even terror itself retreats, babbling something incoherent about my coming to do unspeakable things to that



which would give most sane men nightmares? I am become as Shiva, the Destroyer, and I am become as Death itself, no longer afraid of the implications of its own being. Through the wanton destruction of all that I believed I cherished, felt to be of importance or instrumental in defining who I was, I managed to isolate that which I now recognise I am. With the annihilation of fear comes the neutralisation of courage, and yet, both are only lost when hope itself is abandoned; it is not through perseverance, but rather through the renunciation of the promise of salvation which enables one to accomplish that which their courage formerly prevented them from achieving. I have only realised this having come upon the end of this work, yet if I had understood it at the beginning, there would have been nothing to write about.

I have reflected extensively upon my development over the course of this writing, and my newfound role as the destroyer of my own world, wondering if the novelty of this immense power will ever wear off. I began by building an ivory tower which could not possibly stand the test of time, however, I built it so damned well that it sure wasn't going anywhere, anytime soon. When the moment came to destroy what only I could demolish, the regret of having to murder a lifetime of ambition and accomplishment was nigh on unbearable. Soon after the writing of this volume began, I quickly realised that what I thought was important meant more to others than to myself, and moreover, that I was secretly glad to see it all burn; that I was responsible for lighting the fire and that all that I had believed in up to this point only served to hold me back, and pin me down. In this manner, I have embraced the art of change, the current of *Atu XIII*, the power of death and the will to make it manifest when, and where I choose. I can no longer be restrained because I do not grieve the loss of form, nor the loss of meaning wherever it may be found. I do not recognise the significance of permanence, and neither do I care for the measures and practices of the common man – save where death makes its presence known – for I am become like unto Death, and I am no longer afraid.



# ABOUT THE AUTHOR


**J**immy T. Kirkbride has been studying the occult since the turn of the millennium, and is an accomplished ceremonial magician and student of the tarot. Born a Capricorn, he has an inescapable association with the planet Saturn, its moods and various tides of influence. He holds separate Bachelor degrees in Science and Information Technology, and had undertaken three years of postgraduate medical training prior to turning his hand to the writing of esoteric literature. When not engaged in matters of the occult, Jimmy spends his time building performance motorcycle engines, writing music and grooming his cat with whom he lives in Sydney, Australia.

He may be contacted at the following email address should the reader have any queries or concerns regarding the theories or practical application of the material found herein.

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Feedback is also invited, with particular emphasis on the results of magic conducted using the creative method, and the ritual structure of Saturnian death-cultism. Thank you for your interest in the writings of Jimmy T. Kirkbride, and the publications of Aeon Sophia Press.

## ABOUT THE ILLUSTRATOR

iridon Djinn has studied and practiced various forms of meditation, Eastern occultism, Western ceremonial and Left-Hand-Path magic and philosophy for the past 24 years. He employs the creative process of music, drawing and art as a means of magical creation and spiritual expression. Also born a Capricorn, Virdon Djinn lives in Melbourne, Australia, and is a close personal friend of the author.